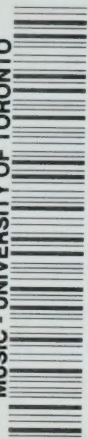


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MOZART

NOVELLO'S ORIGINAL OCTAVO  
EDITION

ROSSINI

IL BARBIERE

LONDON: NOVELLO & CO. LTD.

BEETHOVEN

MADE IN ENGLAND.

AUBER CHERUBINI GLUCK

WAGNER ROSSINI WEBER

M  
1503  
R835B32  
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# NOVELLO'S OPERA CHORUSES

Orchestral Parts are obtainable for most of the following Choruses.

FOR MIXED VOICES WHEN NOT OTHERWISE STATED.

## AUBER'S FRA DIAVOLO.

1. Comrades, fill your glasses—*En bons militaires* (T.T.B.) ... 6d.  
2. Hail, festal morning—*C'est grande fête* ... 3d.

## AUBER'S MASANIELLO.

3. All hail the bright auspicious day. No. 1 ... 3d.  
*Du Prince objet de notre amour.*  
4. Ditto ditto No. 2 ... 1½d.  
5. O holy Power—*O Dieu puissant* ... 1½d.  
6. Companions, come—*Amis, amis.* (Sol-fa, 1½d.) ... 3d.  
7. Behold the morn in splendour—*Amis la matinée est belle* ... 3d.  
8. Come hither all who wish to buy—*Au marché qui vient de s'ouvrir.* (Sol-fa, 2d.) ... 4d.  
9. { We come, we will avenge thee—*Courons à la vengeance* ... 4d.  
    { O Power benign—*Saint bien heureux.*  
60. All hail, the noble victor—*Honneur! honneur et gloire* ... 8d.  
    Hear, holy Power. (Sol-fa, 1½d.) ... M.T. 186 3d.

## BALFE'S BOHEMIAN GIRL.

107. The Gipsy Chorus. (Sol-fa, 1½d.) ... 2d.

## BEETHOVEN'S FIDELIO.

10. Oh, what delight—*O welch Lust* (T.T.B.B.) ... 4d.  
11. Farewell, thou warm and sunny beam—*Leb' wohl, du warmes Sonnenlicht* ... 6d.

## BELLINI'S I PURITANI.

12. When yonder bugle calls us—*Quando la tromba squilla* (T.T.B.B.) 1½d.  
13. Rejoice we!—*A festa* ... 1½d.  
14. Noble Arthur, welcome—*Ad Arturo onore* ... 1½d.  
15. Once I sought thee—*A te, o cara* ... 3d.  
16. Fatal day—*Ahi! dolor* ... 3d.  
99. A chaplet of roses (Polacca) ... 3d.

## BELLINI'S NORMA.

17. Hasten, ye Druids, the heights ascend—*Ite sul colle, O Druidi* (T.T.B.B.) ... 3d.  
18. Norma cometh—*Norma viene* ... 1½d.  
19. Not yet gone?—*Non parti? finora è al campo* (T.T.B.B.) ... 1½d.  
20. Vengeance, vengeance—*Guerra, guerra!* ... 1½d.

## BELLINI'S LA SONNAMBULA.

21. Hail! Amina—*Viva! viva, Amina!* ... 1½d.  
22. Fairest flower of the mountains—*In Elvezia non v'ha rosa* ... 1½d.  
23. When dusky twilight—*Ah fosco cielo* ... 1½d.  
24. Here a moment we'll shelter—*Qui la seola è più folta ed ombrosa* 3d.  
93. Finale to Act I. ... 1s.

## BIZET'S CARMEN.

119. Beware, beware (Smugglers' Chorus) (Sol-fa, 3d) ... 4d.

## DONIZETTI'S LA FIGLIA.

25. What pleasure, what gladness—*Cantiamo, cantiamo* ... 3d.  
26. Hark, how the drums are rolling—*Sprona il tamburo e incora* (T.T.B.) ... 1½d.  
27. Rataplan, rataplan (T.T.B.B.) ... 1½d.

## DONIZETTI'S LUCIA.

28. Let us roam—*Per corriamo le spiagge vicine* (T.T.B.) ... 1½d.  
29. Hail, to the happy bridal day—*Per te d' immenso giubilo* ... 1½d.  
30. What from vengeance—*Chi raffrena il mio furore* ... 3d.  
31. With warlike minstrelsy—*D' immenso giubilo* ... 1½d.

## DONIZETTI'S LUCREZIA BORGIA.

32. Not a word—*Non far motto* (T.T.B.B.) ... 3d.  
33. From his window—*Rischiata è la finestra* (T.T.B.) ... 1½d.  
34. Would you know how to while away sorrow—*Il segreto per esser felice* (T.T.B.) ... 1½d.  
90. Hark! to that joyous strain—*Senti, senti* (T.T.B.) ... 3d.

## FLOTOW'S MARTHA.

71. Bright and buxom lasses—*Mädchen brav und treu.* (Chorus of farmers). (Sol-fa, 3d.) ... 4d.  
71\* Ditto (Arr. by W. G. McNaught). (Sol-fa, 3d.) ... 4d.  
72. Finale. The fair begins with sound of bell—*Der Markt beginnt* 4d.  
91. Why must every joy be banished—*Darf mit nächtig düstren Träumen* ... 3d.  
98. Ah, may heaven above forgive thee—*Himmel euch vergeben* ... 3d.

## GLINKA'S LIFE FOR THE CZAR.

66. Noble Chief! thee we hail. (Sol-fa, 2d.) ... 4d.

## GLUCK'S IPHIGENIA IN AULIS.

78. Why so long wilt thou try our patience—*C'est trop faire de résistance* ... 4d.  
79. See what grace—*Que d'attraits* ... 3d.  
80. Paris never beheld—*Non jamais aux regards* ... 3d.  
81. { Be sad no more—*Rassurez-vous* ...  
    { Ah! You essay in vain—*Vous essayez en vain* } ... 3d.  
82. Come, sing to the praise—*Chantez, célébrez* ... 3d.  
83. This altar never heard—*Jamais à tes autels* ... 2d.  
84. Up to the vault of heaven—*Jusques aux voûtes éthérées* ... 4d.

## GLUCK'S IPHIGENIA IN TAURIS.

- { The Gods their anger turn away—*Les Dieux apaisent leur courroux* (T.T.B.) ...  
85. { Blood can alone appease—*Il nous fallait du sang* (T.T.B.)... } 3d.  
86. Heaven's anger passes away—*Les Dieux, longtemps en courroux* 2d.  
92. { O Diana, who us beholdest—*O Diane, sois nous propice*  
    { O Latona's virgin daughter—*Chaste fille de Latone* } ... 3d.

## GOUNOD'S FAUST.

120. Fold the flag. (Soldiers' Chorus) ... 4d.  
108. Soldiers' Chorus (T.T.B.B.) (Sol-fa, 1½d.) ... 3d.  
111. Ditto (Arr. for S.A.T.B.) (Sol-fa, 1½d.) ... 3d.  
109. The Kermesse Scene. (Sol-fa, 3d.) ... 6d.  
110. Light as Air (Waltz and Chorus). (Sol-fa, 3d.) ... 6d.

## MACKENZIE'S COLOMBA.

104. Siori, buy, Siori, buy (Market Chorus) ... 6d.  
    Let the past be dead ... M.T. 483 3d

## MOZART'S DON GIOVANNI.

35. Let's enjoy while the season invites us—*Giovinette, che fate all' amore* ... 1½d.

## MOZART'S LE NOZZE DI FIGARO.

36. Come, deck with flowers—*Giovani liete* ... 1½d.  
37. Noble Lady—*Ricevete, o padroncina* ... 1½d.  
38. Each voice now rejoices—*Amanti, costanti* ... 1½d.

## MOZART'S DIE ZAUBERFLÖTE.

97. Oh, Isis and Osiris (T.T.B.B.) ... 1½d.



NOVELLO'S ORIGINAL OCTAVO EDITION.

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# IL BARBIERE DI SIVIGLIA

(THE BARBER OF SEVILLE)

A COMIC OPERA

IN TWO ACTS

COMPOSED BY

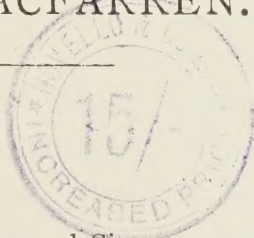
GIOACCHINO ROSSINI

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EDITED AND TRANSLATED INTO ENGLISH BY

NATALIA MACFARREN.

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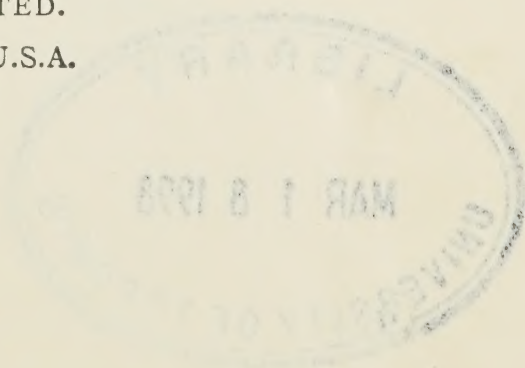
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LONDON : NOVELLO AND COMPANY, LIMITED.

NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

MADE IN ENGLAND.









# IL BARBIERE DI SIVIGLIA.

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## DRAMATIS PERSONÆ.

COUNT ALMAVIVA	.. ..	Tenor.
DOCTOR BARTOLO (guardian of Rosina)	..	Bass.
FIGARO (a Barber)	.. ..	Baritone
DON BASILIO (teacher of singing)	.. ..	Bass.
FIGRELLO (servant of Count Almaviva)	.. ..	Tenor.
AMBROSIUS (servant of Doctor Bartolo)	..	Bass.
ROSINA (the rich ward of Dr. Bartolo)	.. ..	Mezzo Soprano
BERTHA (the old housekeeper of Dr. Bartolo)	..	Soprano.
An Officer, a Notary. Chorus of Musicians and of Guards.		

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*The scene is laid in Seville, the capital of Andalusia.*

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THE plot of the Opera is founded on the secret attachment of Count Almaviva for Rosina, Doctor Bartolo's ward. The Count confesses his love to Figaro, the barber, who being a meddling fellow, delights in helping him to an interview with the lady. Bartolo is desirous of marrying his ward himself; but Rosina returns the passion of her unknown lover. Disguised as a drunken soldier, the Count gains admission to Bartolo's house, showing his billet as a reason; but, being discovered, he is placed under arrest, not, however, before Rosina has contrived to give him a letter, declaring her passion, and asking the name of her lover. In the second act the Count again disguises himself, and enters Bartolo's house, under pretence of giving a music lesson to Rosina, asserting that Basilio has sent him, being too ill to come himself. Bartolo is doubtful at first of the truth of this; but on the Count showing him Rosina's letter, and declaring that it has been given to him by a mistress of Count Almaviva's, he is allowed an interview with Rosina, promising to convince her that she is not beloved by the Count. Instead of doing this, however, they determine on a secret marriage, and arrange to elope at midnight, Figaro stealing the key of the balcony for that purpose. Basilio in the meantime comes in, the deception is exposed and the Count escapes. Bartolo then shows Rosina her letter to Almaviva, and telling her that he is only amusing himself at her expense. Rosina, stung by jealousy, discloses to her guardian the plan for elopement, and consents to become his wife. At midnight the Count and Figaro appear, and are astonished to find that Rosina has changed her mind. She informs them of what Bartolo has told her; but on the Count throwing off his disguise, and telling her who he is, they are reconciled and married by the notary procured by Bartolo for his own wedding. The officers of justice then enter, accompanied by Bartolo; but the Count declaring that he is already married to Rosina, and discovering his rank, the guardian relents and forgives them both.



# ADDITIONAL REVISIONS

## REVISIONS TO CHAPTER I

The first revision to Chapter I was made in 1910, when the title was changed from "The History of the United States" to "The History of the United States and the World". This change was made to reflect the fact that the book was now intended to be a general history of the world, rather than a history of the United States alone. The second revision was made in 1915, when the title was changed to "The History of the United States and the World, 1492-1914". This change was made to reflect the fact that the book now covered the entire history of the world, from 1492 to 1914.

## REVISIONS TO CHAPTER II

The first revision to Chapter II was made in 1910, when the title was changed from "The History of the United States" to "The History of the United States and the World". This change was made to reflect the fact that the book was now intended to be a general history of the world, rather than a history of the United States alone. The second revision was made in 1915, when the title was changed to "The History of the United States and the World, 1492-1914". This change was made to reflect the fact that the book now covered the entire history of the world, from 1492 to 1914.

The third revision was made in 1920, when the title was changed to "The History of the United States and the World, 1492-1914, and the United States, 1914-1920". This change was made to reflect the fact that the book now covered the entire history of the world, from 1492 to 1914, and the history of the United States from 1914 to 1920. The fourth revision was made in 1925, when the title was changed to "The History of the United States and the World, 1492-1914, and the United States, 1914-1925". This change was made to reflect the fact that the book now covered the entire history of the world, from 1492 to 1914, and the history of the United States from 1914 to 1925.

The fifth revision was made in 1930, when the title was changed to "The History of the United States and the World, 1492-1914, and the United States, 1914-1930". This change was made to reflect the fact that the book now covered the entire history of the world, from 1492 to 1914, and the history of the United States from 1914 to 1930. The sixth revision was made in 1935, when the title was changed to "The History of the United States and the World, 1492-1914, and the United States, 1914-1935". This change was made to reflect the fact that the book now covered the entire history of the world, from 1492 to 1914, and the history of the United States from 1914 to 1935.

The seventh revision was made in 1940, when the title was changed to "The History of the United States and the World, 1492-1914, and the United States, 1914-1940". This change was made to reflect the fact that the book now covered the entire history of the world, from 1492 to 1914, and the history of the United States from 1914 to 1940. The eighth revision was made in 1945, when the title was changed to "The History of the United States and the World, 1492-1914, and the United States, 1914-1945". This change was made to reflect the fact that the book now covered the entire history of the world, from 1492 to 1914, and the history of the United States from 1914 to 1945.



# OVERTURE.

*Andante sostenuto.*

*Tutti.*

*Wood.*

*Strings & Fag.*

*Strings.*

PIANO.

*f*

*pp*

*f*

*pp*

*Ob.*

*pp*

*cresc.*

*Cor.*

*Vln.*

*Cantabile*

*f*

*p*

*Strings & Fag.*

*Strings.*

*Fl.*

*Cor. sustain.*

*Fag. sustain.*

*Tutti.*

*p*

*cresc.*

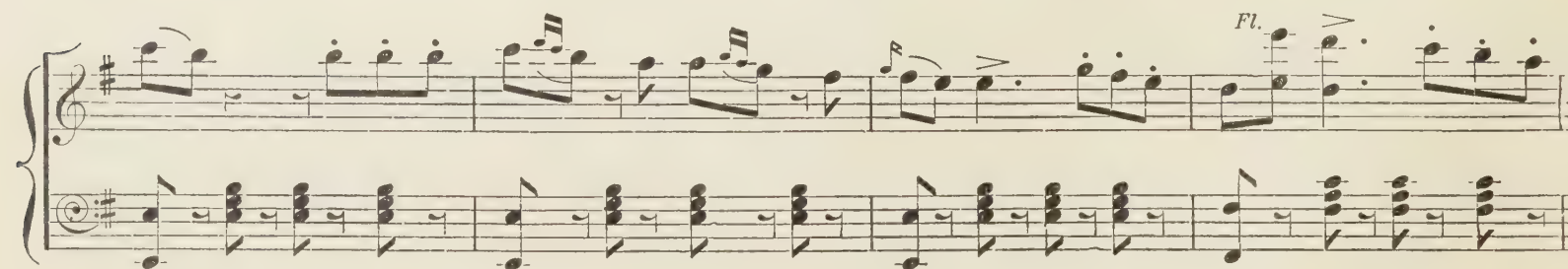
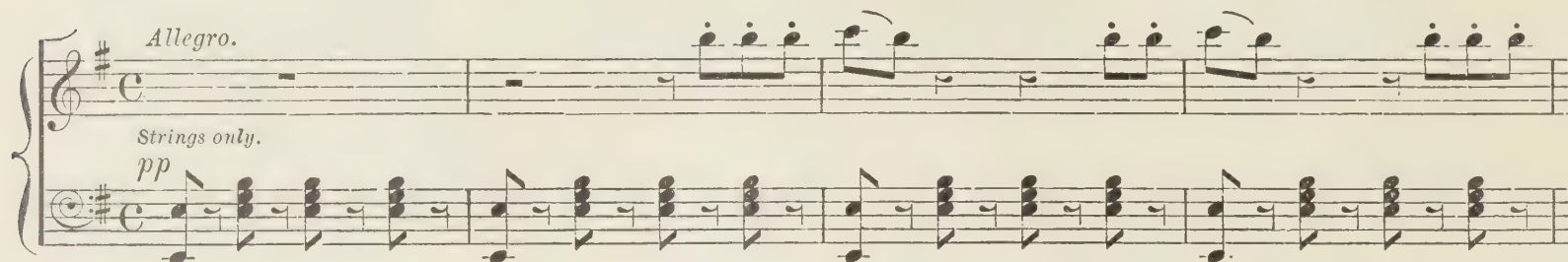
*f*

*p*

*p*

*Tymp.*







Musical score for Rossini's "Il Barbiere di Siviglia." The score is written for piano and includes parts for Flute (Fag.), Violin (Vln.), and Strings. The key signature is one sharp (F#). The score is divided into eight systems, each with a grand staff (treble and bass clef).

The first system features a Flute (Fag.) part with a dynamic marking of *mf*. The second system continues the Flute part. The third system features a Violin (Vln.) part with a dynamic marking of *mf*. The fourth system features a Violin (Vln.) part with a dynamic marking of *mf* and an octave marking of *8va*. The fifth system features a Violin (Vln.) part with a dynamic marking of *mf* and a section marked *Fag. col Bassi.* The sixth system features a Violin (Vln.) part with a dynamic marking of *mf*. The seventh system features a Violin (Vln.) part with a dynamic marking of *mf* and a section marked *2 Vln. & Viola.* The eighth system features a Violin (Vln.) part with a dynamic marking of *mf* and a section marked *Tutti. Strings.* The score concludes with a dynamic marking of *p* and a section marked *Fag.*



*Vln. 1.*

*Ob.*

*Viola.*  
*tr*

*Cantabile.*

*Cl.*

*Vln.*

*Fl. 3*

*Vln. 3*

*Cl.*

*Cor.*

*Cl.*

*Cor.*

*Fl. 3*

*Vln. Fl. & Cl.*

*8va*

*mf*

*Fl. & Cl.*



*Vlms.*  
*pp*

*Vlms. & Cl.*  
*cresc.*

*Fl. Ob. etc.*  
*rinf.*  
*Corni & Tombe.*

*f*

*Tutti.*  
*ff*

*Strings.*  
*p*



This musical score page contains ten systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The instruments and parts are indicated by labels: Ob. (Oboe), Cl. (Clarinet), Fl. (Flute), Fag. (Bassoon), Viole. (Violoncello), Cor. sustain. (Cor Anglais), Vln. (Violin), and Cello. (Cello). The tempo/mood is marked 'Cantabile.' in the eighth system. The score concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Ob. Cl. Fl. Fag. Viole.

cresc. Cor. sustain.

Cantabile. Fag. Vln.

Vln. Cello. 3



Fl. 3 *cresc.* Cl. *Fag.*

Fl. *Vln.*

*Vln.* *Vln.* *Cello.* *Cl.*

Ob. & Cl. *pp* *Ob. Cl. & Fl.* *cresc.*

*p*

*cresc.*

*rin.*

*f*



*Più mosso.*  
*Vln. 2 & Viola.*

The musical score is written for a full orchestra and includes the following parts and markings:

- Violins 2 & Viola:** The top system features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. A forte (*ff*) dynamic marking is present. The bottom staff of this system is for the Violins 1 and Tutti.
- Violins 1 & Tutti:** The second system shows the Violins 1 and Tutti parts. The Violins 1 part is in the treble clef, and the Tutti part is in the bass clef. Both parts feature a series of eighth and sixteenth notes.
- Violins 2:** The third system shows the Violins 2 part in the treble clef, featuring a series of eighth and sixteenth notes.
- Viola & Basses:** The fourth system shows the Viola and Basses parts in the bass clef, featuring a series of eighth and sixteenth notes.
- Tutti:** The fifth system shows the Tutti part in the bass clef, featuring a series of eighth and sixteenth notes.
- Violins 1 & Tutti:** The sixth system shows the Violins 1 and Tutti parts in the treble clef, featuring a series of eighth and sixteenth notes.
- Violins 2:** The seventh system shows the Violins 2 part in the treble clef, featuring a series of eighth and sixteenth notes.
- Viola & Basses:** The eighth system shows the Viola and Basses parts in the bass clef, featuring a series of eighth and sixteenth notes.
- Tutti:** The ninth system shows the Tutti part in the bass clef, featuring a series of eighth and sixteenth notes.
- Violins 1 & Tutti:** The tenth system shows the Violins 1 and Tutti parts in the treble clef, featuring a series of eighth and sixteenth notes.
- Violins 2:** The eleventh system shows the Violins 2 part in the treble clef, featuring a series of eighth and sixteenth notes.
- Viola & Basses:** The twelfth system shows the Viola and Basses parts in the bass clef, featuring a series of eighth and sixteenth notes.
- Tutti:** The thirteenth system shows the Tutti part in the bass clef, featuring a series of eighth and sixteenth notes.
- Violins 1 & Tutti:** The fourteenth system shows the Violins 1 and Tutti parts in the treble clef, featuring a series of eighth and sixteenth notes.
- Violins 2:** The fifteenth system shows the Violins 2 part in the treble clef, featuring a series of eighth and sixteenth notes.
- Viola & Basses:** The sixteenth system shows the Viola and Basses parts in the bass clef, featuring a series of eighth and sixteenth notes.
- Tutti:** The seventeenth system shows the Tutti part in the bass clef, featuring a series of eighth and sixteenth notes.
- Violins 1 & Tutti:** The eighteenth system shows the Violins 1 and Tutti parts in the treble clef, featuring a series of eighth and sixteenth notes.
- Violins 2:** The nineteenth system shows the Violins 2 part in the treble clef, featuring a series of eighth and sixteenth notes.
- Viola & Basses:** The twentieth system shows the Viola and Basses parts in the bass clef, featuring a series of eighth and sixteenth notes.
- Tutti:** The twenty-first system shows the Tutti part in the bass clef, featuring a series of eighth and sixteenth notes.



# ACT I.

## No. 1.

## INTRODUCTION.—“HUSH, LET US SOFTLY TREAD.”

SCENE.—An open square in Seville. At the left the house of Bartolo, with windows barred and blinds closed. Fiorello, lantern in hand, ushers in a number of musicians with their instruments. Later, Count Almaviva, wrapped in a cloak.

Moderato.

Vln. Fag. & Cello.

Strings *p* *cresc.*

Wind sustain.

Fag. & Viole.

FIGURELLO (coming forward cautiously).

Hush, let us soft - ly tread, breathe not a word, No one must  
Pia - no, pia - nis - si - mo, sen - za par - lar, Tut - ti con

*cresc.*

## CHORUS.

TENOR. Sotto voce.

see, No one must see, no one must hear. Hush, let us soft - ly tread,  
me ve - ni - te quā, ve - ni - te quā. Pia - no, pia - nis - si - mo,

BASS.

Hush, let us soft - ly tread,  
Pia - no, pia - nis - si - mo,



## FIORELLO.

Breathe not a word.  
Ve - - ni - - te quā.

breathe not a word,  
ec - co - ci quā.

breathe not a word,  
ec - co - ci quā.

Soft - ly,  
Pia - no,

No one must hear.  
Ve - ni - te quā.

No one must see,  
Ec - co - ci quā,

Soft - ly,  
Pia - no,

No one must hear.  
Ec - co - ci quā.

No one must see,  
Ec - co - ci quā,

Soft - ly,  
Pia - no,

No one must hear.  
Ec - co - ci quā.

No sound is stir - ring,  
Tut - to è si - len - zio,

All here is still,  
Nes - sun qui sta,

stacc.

cl. . . . .

cl. . . . .

Strings. pizz.  
p



Till we with sing-ing  
*Che i no - stri can - ti*

*cl.*

night's si - lence fill.  
*pos - sa tur - bar.*

No sound is stir-ring,  
*Tut - to è si - len - zio,*

all here is still,  
*nes - sun qui sta,*

till we with  
*Che i no - stri*

*Wood.*

*p*

sing-ing night's si - lence fill.  
*can - ti pos - sa tur - bar.*

No sound is stir-ring,  
*Tut - to è si - len - zio,*

all here is still,  
*nes - sun qui sta,*

till we with  
*che i no - stri*

COUNT. (*sotto voce*).

FIGRELLO.

singing night's si - lence fill.  
*can - ti, pos - sa tur - bar.*

Fio - rel-lo,  
*Fio - rel-lo,*

Ho - la,  
*O - là,*

My  
*Si -*

*Vln.*

*Viole and Basso.*

COUNT.

FIGRELLO.

lord, I'm here.  
*- gnor, son qua.*

Your friends,  
*Eb - ben!*

where are they?  
*gli a - mi - ci?*

They're stand - ing near.  
*Son pron - ti già.*

*Strings arco.*



COUNT.

All to my wish has sped, none have ob-serv'd you, But let them  
Bra-vi, bra-vis-si-mi, fa-te si-len-zio Pia-no, pia-

*Ob. & Fag.* *Viola.* *cresc.*

soft-ly tread, no one must see, no one must hear.  
-nis-si-mo, sen-za par-lar, sen-za par-lar.

**CHORUS.**

No one must  
Sen-za par-

Yes, we will  
Pia-no, pia-

Yes, we will  
Pia-no, pia-

*p*

Soft-ly.  
Pia-no.

see, no one must hear. breathe not a  
-lar, sen-za par-lar, ve-ni-te

soft-ly tread, no one shall hear.  
-nis-si-mo, sen-za par-lar.

soft-ly tread, no one shall hear.  
-nis-si-mo, sen-za par-lar.



No one must see, soft - ly,  
 Sen - za par - lar, pia no,

word.  
 quà.

No one shall see, soft - ly,  
 Sen-za par-lar, pia - no,

No one shall see, soft - ly,  
 Sen-za par-lar, pia - no,

no one must hear.  
 sen - za par - lar.

no one must hear.  
 sen - za par - lar.

no one shall hear.  
 sen - za par - lar.

no one shall hear.  
 sen - za par - lar.

## No. 2.

## CAVATINA.—“DAWN, WITH HER ROSY MANTLE.”

*The musicians tune their instruments.*

*Largo.* *f* *cl.* *p*

*Guitars.*



Cor.

Fl.

Vln. & Ob.

Fl. Ob. & Cl.

cresc.

Tromba.

COUNT.

3 3

pp Strings & Guitars.

Dawn, with her ro - sy man - - tle, Stands at the gate of  
Ec - co riden - te in cie - - lo Spun - ta la bel - la au -

mor - - ning, Night's gloom a - far is dri - - ven, Yet . . .  
- ro - - ra, E tu non sor - gi an - co - - ra, E . . .



thou art slum - b'ring still! . . . Wake, and a - rise, my fai - - rest,  
 puoi dor - mir co - si? . . . Sor - gi, mia dol - ce spe - - me,

Look forth in beau - - ty bea - - ming, Brigh - ter than sun - shine  
 Vie - ni, bell' i - - dol mi - - o, Ren - di men cru - do, oh

*Trombe.*

glea - - ming, With joy, with joy . . . my heart to  
 Di - - o! Lo stral, lo stral . . . che mi fe -

*a piacere.*

fill, with joy my heart to fill.  
 - rì, lo stral che mi fe - rì. Wood.

*Allegro.*

*Cor. Strings pizz. & Guitars*

Oh . . . mo - ment of . . . rap - ture! Her fair hand ap - -  
 Oh . . . sor - te! già . . . veg - go Quel ca - ro sem -  
 arco



- pea - reth;  
- bian - te:

My . . . sigh - ing she . . .  
Quest' . . . a - nima a -

*mf*

hea - reth, My pray'r  
- man - te Ot - ten . . . . . ne . . . . . she  
pie . . . . .

grants.  
- tà

Bliss - ful mo-ment,  
Oh i - stan - te.

*Wind.*  
*p* *sf*

She ap - pear - eth!  
d'a - mo - re!

My . . .  
Fe . . .

*sf* *cresc.* *sf*

sigh - ing  
- li - ce

she . . . hear - eth!  
mo - men - to!

Ye . . .  
I . . .

*f* *sf*



mo-ments, oh has-ten, Un-til I be-hold . . . her!  
- stan-te, d'a mo-re! Fe-li-ce mo-men-to!

*p*

Un-til I have . . . told her My  
Oh dol-ce con-ten-to, Che e-

heart . . . she en-chants, Un-  
gual . . . no, non ha, No,

*p*

- til I've told her my heart, my heart she en-chants, . . . un-  
no, che e-gual non ha, che e-gual non ha! . . . oh

*cresc.* *f*

- til I have told . . . her . . . my  
dol-ce con-ten-to . . . che e-

*p*



heart she en - chants, . . . my . . . heart . . . she en -  
 - gual non ha! . . . che e - gual . . . non . . .

*Tutti.*  
*f*

- chants, . . . my . . . heart . . . she en - chants, yes, she en -  
 ha! . . . che e - gual . . . non . . . ha! che e - gual non

*p* *f*

- chants, yes, she en - chants, my . . . heart . . . she en - chants!  
 ha! che e - gual non ha! che e - gual, che e - gual non ha!

*ff*

No. 3.

## CONTINUATION AND STRETTA OF INTRODUCTION.

COUNT.

Ho, Fio - rel - lo! Dost thou see her?  
 Ehi, Fio - rel - lo?— Di', la ve - di?

FIGURELLO.

Sir, command me. I see  
 Mio si - gno - re— Si - gno - re

*Strings.*  
*p*



*Tempo 1mo.*

Ah, in vain is all my plea-ding!  
 Ah ch'è va - na o-gni spe - ran - za!

nought.  
 no.

Sir, the mor - ning  
 Si - gnor con - te,

*Cl. & Fag.* *Viola.*

COUNT.

is far ad - van - cing.  
 il gior - no a - van - za.

Yet she stirs not!  
 Ah che pen - so!

All is  
 che fa -

*cresc.* *f* *p*

vain  
 - rō?

I'll dis - miss them,  
 Tut - to è va - no—

Friends, come hi - ther,  
 Buo - na gen - te!—

*pizz.*  
*staccato.*

(The Count gives his purse to Fiorello, who distributes money to the musicians.)

Come nearer, come nearer.  
 A - van - ti, a - van - ti.

Here I  
 Più di

CHORUS (*sotto voce*).  
 Sir, we come.  
 Mio si - gnor—



need no more de - tain ye,      Take my thanks, yes, my good friends, take my thanks and  
suo - ni, più di can - ti,      Più di suo - ni, io bi - so - gno or - mai non

## FIORELLO.

go.      Here no lon-ger      we will de - tain ye,      So good-bye      my friends, now go,      Here no  
ho.      Buo - na not - te      a tut - ti quan - ti,      Più di voi      che far non so,      Buo - na

lon-ger      we'll de - tain ye,      So good-bye      my friends, now go.  
not - te,      buo - na not - te,      Più di voi      che far non so.

(The musicians surround the Count, thanking him and kissing his hands and the hem of his cloak; he, annoyed by their

*Allegro vivace.*  
Vlns. & Fag.      Cl.      Fl.  
*p*

importunity, tries to chase them off, as does also Fiorello.)



COUNT.

Si - lence,  
Ba - sta,

**CHORUS**

Sir, we hum-bly thank your ho-nour, No-ble pa-tron, gen-'rous  
Mil-le gra-zie, mio si-gno-re, Del fa-vo-re, dell' o-

Sir, we hum-bly thank your ho-nour, No-ble pa-tron, gen-'rous  
Mil-le gra-zie, mio si-gno-re, Del fa-vo-re, dell' o-

gen-tly,  
bas-ta, I dis-miss ye,  
non par-la-te, 'Tis suf-fi-cient,  
ma non ser-ve, pray now cease ye,  
non gri-da-te,

do-nor, Sir, we hum-bly thank your honour, No-ble pa-tron, gen-'rous  
no-re, Mil-le gra-zie, mio si-gno-re, Del fa-vo-re, dell' o-

do-nor, Sir, we hum-bly thank your honour, No-ble pa-tron, gen-'rous  
no-re, Mil-le gra-zie, mio si-gno-re, Del fa-vo-re, dell' o-

Oh con-found ye!  
Ma-le-det-ti, be still, ye ras-cals!  
an-da-te vi-a,

**FIGURELLO.**

Pray, be si-lent,  
Zit-ti, zit-ti, hush, ye ras-cals!  
che ru-mo-re! was such  
ma-le-

do-nor, For your boun-ty we are grate-ful, for your boun-ty we are grate-ful, Thou-sand  
no-re, Ah di tan-ta cor-te-si-a, ah di tan-ta cor-te-si-a, Ob-bli-

do-nor, For your boun-ty we are grate-ful, for your boun-ty we are grate-ful, Thou-sand  
no-re, Ah di tan-ta cor-te-si-a, ah di tan-ta cor-te-si-a, Ob-bli-

*Vins. Cl. & Fag.* *Ob.*



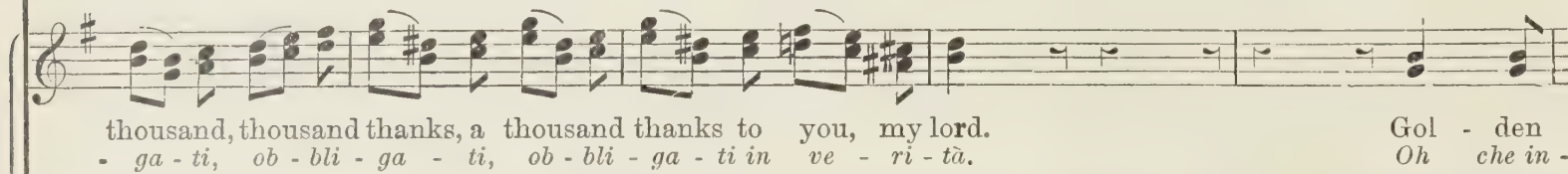


was such up-roar                      e - ver heard!                      All the neighbours will be  
*ah ca - na-glia                      via di quà.                      Tut - to quan - to il vi - ci -*

uproar  
*- det-ti!*

e - ver heard!  
*via di quà.*

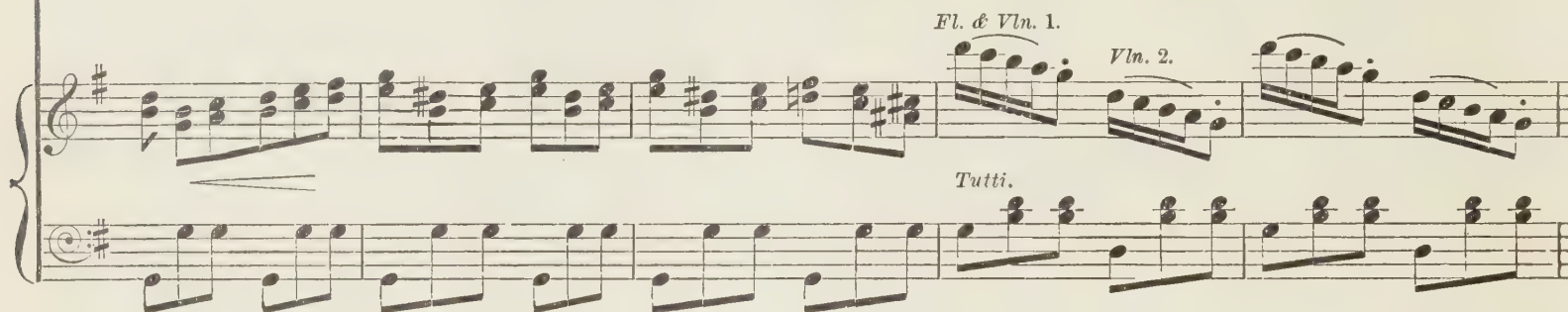
Friends, the noise you make is  
*Ve' che chias - so in - dia - vo -*




thousand, thousand thanks, a thousand thanks to you, my lord.                      Gol - den  
*- ga - ti, ob - bli - ga - ti, ob - bli - ga - ti in ve - ri - tà.                      Oh che in -*

thousand, thousand thanks, a thousand thanks to you, my lord.  
*- ga - ti, ob - bli - ga - ti, ob - bli - ga - ti in ve - ri - tà.*

Gol - den  
*Oh che in -*

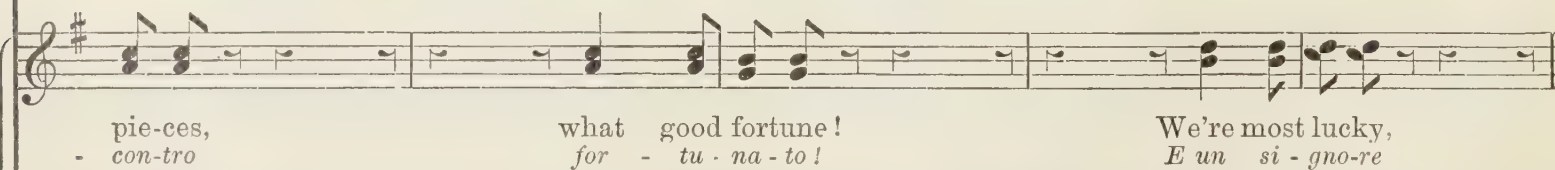


*Fl. & Vln. 1.                      Vln. 2.                      Tutti.*

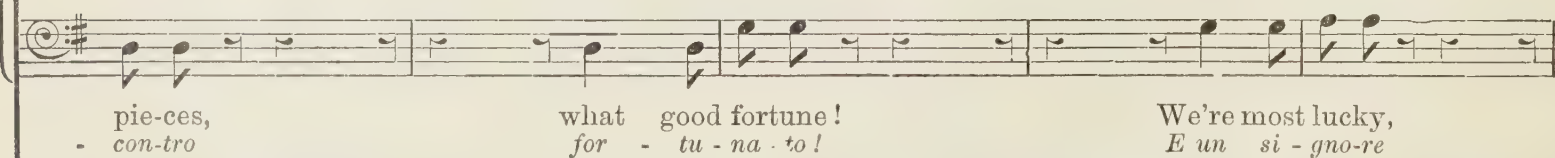


flock - ing, all the neighbours will be flock - ing To be - hold this scene ab - surd, yes, to be -  
*- na - to, tut - to quan - to il vi - ci - na - to! que - sto chias - so, que - sto chias - so, que - sto*

shock - ing, yes, the noise you make is shock - ing, Have a care, yes, have a care lest to chas -  
*- la - to, ve' che chias - so in - dia - vo - la - to! oh che rab - bia, ah che rab - bia, oh che*



pie - ces,                      what good fortune!                      We're most lucky,  
*- con - tro                      for - tu - na - to!                      E un si - gno - re*



pie - ces,                      what good fortune!                      We're most lucky,  
*- con - tro                      for - tu - na - to!                      E un si - gno - re*



*cresc.*



- hold this scene ab - surd, yes, all the neighbours will be flock - ing to be - hold this scene ab -  
 chias - so sve - glie - rà, sì, tut - to quan - to il vi - ci - nu - to que - sto chias - so sve - glie -

- tise ye I am stirr'd, Be - gone, the noise you make is shock - ing, To chas - tise ye I am  
 rab - bia che mi fa! ma ve' che chias - so in - dia - vo - la - to! oh che rab - bia che mi

up - on my word, Gol - den pie - ces, what good for - tune! We're most luc - ky, 'pon my  
 di qua - li - tà. Oh che in - con - tro for - tu - na - to! è un si - gnor di qua - li -

up - on my word, Gol - den pie - ces, what good for - tune! We're most luc - ky, 'pon my  
 di qua - li - tà. Oh che in - con - tro for - tu - na - to! è un si - gnor di qua - li -

*mf*

- surd. Go, ye ras - cals, ser - vile herd!  
 - rà. Ah ca - na - glia via di qua.

stirr'd, Go, ye ras - cals, 'tis suf - fi - cient, go, ye ras - cals, 'tis suf - fi - cient, Was such up - roar e - ver  
 fa! Ma - le - det - ti, an - da - te vi - a, ma - le - det - ti, an - da - te vi - a, ah ca - na - glia via di

word, yes, this is luck, up - on my word.  
 - tà, sì, sì è un si - gnor di qua - li - tà.

word, yes, this is luck, up - on my word.  
 - tà, sì, sì è un si - gnor di qua - li - tà.

*f*



All the neighbours will be flock - ing To be - hold this  
*Tut* - - to quan - to il vi - ci - na - to que - sto chias - so

heard. I tell ye go, ye ras - cals, was such up - roar  
*qua.* ca - - na - glia, ah ca - na - glia, ah ca - na - glia,

This is luck, up - on my word, a thou - sand, thou - sand,  
*E un* si - gnor di qua - li - tà, sì, gra - zie, gra - zie

This is luck, up - on my word, a thou - sand, thou - sand,  
*E un* si - gnor di qua - li - là, sì, gra - zie, gra - zie

scene ab - surd. Silence, silence, Silence, silence,  
*sve - glie - rà. Bas - ta, bas - ta. Bas - ta, ba - sta.*

e - ver heard, Hush, ye ras - cals, hush, ye ras - cals, Was such  
*via di qua. Zit - ti, zit - ti. Zit - ti, zit - ti. Oh che*

thanks, my lord. Thank you, thank you,  
*del fa - vor. Gra - zie, Gra - zie.*

thanks, my lord. Thank you, thank you,  
*del fa - vor. Gra - zie, Gra - zie.*

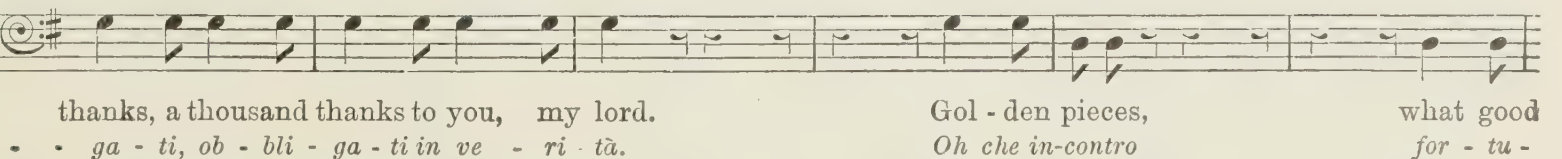
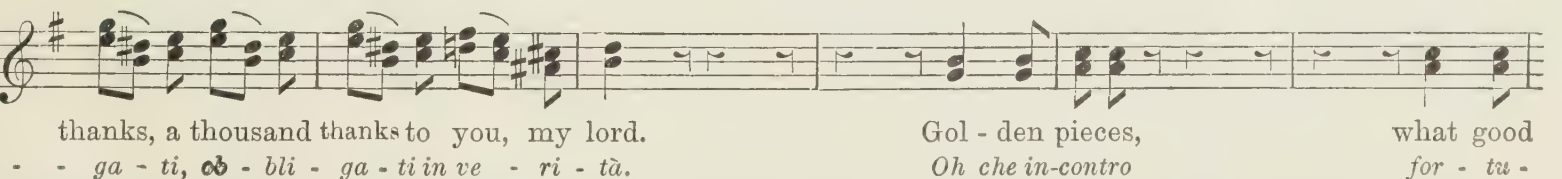
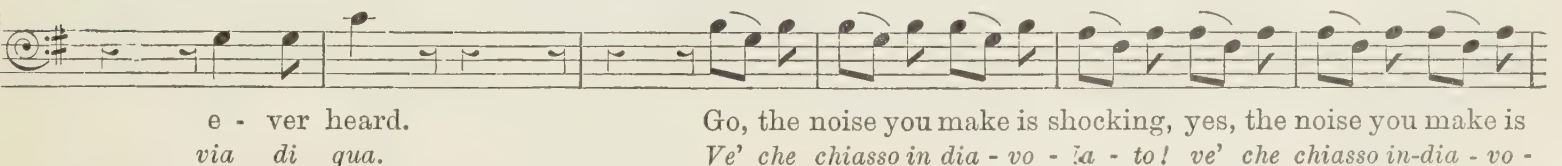
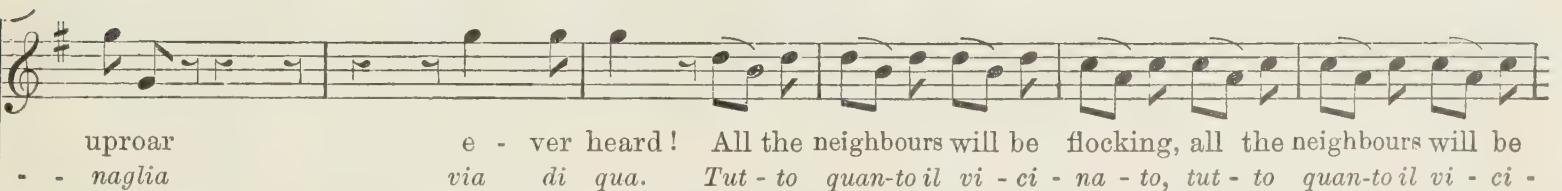
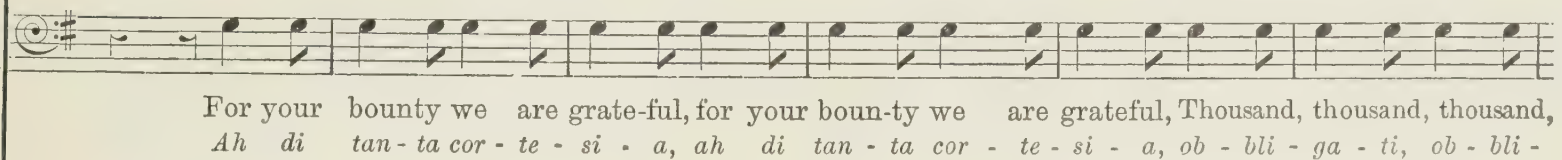
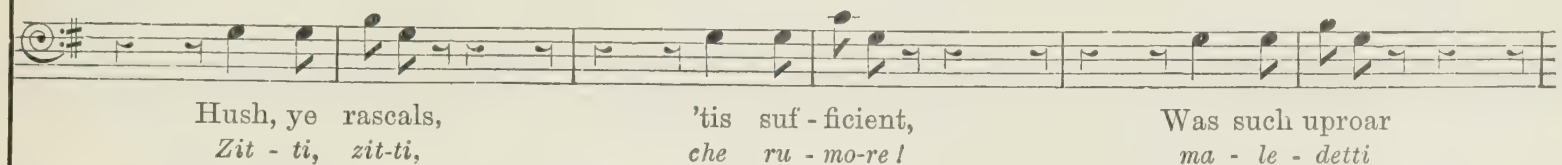
*Strings only.*

Ah go, ye ras - cals, I dis - miss ye, go, ye ras - cals, I dis - miss ye, Was such uproar e - ver  
*Ah ma - le - det - ti an - da - te vi - a, ma - le - det - ti an - da - te vi - a, ah ca - na - glia via di*

uproar e - ver heard!  
*rab - bia che mi fa!*

*p*







floc - king To be - hold this scene ab - surd, yes, to be - hold this scene ab - surd, yes, all the  
 - na - to que - sto chias - so, que - sto chias - so, que - sto chias - so sve - glie - rà, sì, tut - to

shoc - king, Have a care, oh, have a care, Lest to chas - tise ye I am stirr'd! Be - gone, the  
 - la - to! oh che rab - bia, oh! che rab - bia, oh che rab - bia che mi fa! ma ve' che

for - tune! We are luc - ky, u - pon my word. Gol - den  
 - na - to! E un si - gno - re di qua - li - tà. Oh che in -

for - tune! We are luc - ky, u - pon my word, Gol - den  
 - na - to! E un si - gno - re di qua - li - tà. Oh che in -

*cresc.* *f*

neighbours will be floc - king to be - hold this scene ab - surd. Yes, all the neigh - bours  
 quan - to il vi - ci - na - to que - sto chias - so sve - glie - rà, sì tut - to quan - to il

noise you make is shocking, To chas - tise ye I am stirr'd, Be - gone, this noise you  
 chias - so in - dia - vo - la - to! Oh che rab - bia che mi fa? ma ve' che chias - so in

pie - ces, what good for tune! we are luc - ky, 'pon my word, Oh, thank you, thank you,  
 - con - tro for - tu - na - to! è un si - gno - re di qua - li - tà— si - gno - re— gra - zie,

pie - ces, what good for - tune! we are luc - ky, 'pon my word, Oh, thank you, thank you,  
 - con - tro for - tu - na - to! è un si - gno - re di qua - li - tà— si - gno - re— gra - zie,

*ff*





will be floe - king, To be - hold this scene ab - surd, Yes,  
 vi - ci - na - to que - sto chias - so sve - glie - rà, sà,

make is shoe - king, To chas - tise you I am stirr'd, Be  
 - dia - vo - la - to! oh che rab - bia che mi fa! ma

thank you, thank you, This is luck, . . up - on . . my word, oh  
 gra - zie, gra - zie, E un si - gnor . . di qua - - li - tà— si - .

thank you, thank you, This is luck, . . up - on . . my word, oh  
 gra - zie, gra - zie, E un si - gnor . . di qua - - li - tà— si - .



all the neigh - bours will be floe - king, To be - hold this  
 tut - to quan - to il vi - ci - na - to que - sto chias - so

- gone, the noise you make is shoe - king, To chas - tise you  
 ve' che chias - so in - dia - vo - la - to! oh che rab - bia

thank you, thank you, thank you, thank you, This is luck, up -  
 - gno - re— gra - zie, gra - zie, gra - zie, E un si - gnor di

thank you, thank you, thank you, thank you, This is luck, up  
 - gno - re— gra - zie, gra - zie, gra - zie, E un si - gnor di



scene ab - surd, hence, be - gone, ye ser - vile herd, hence, be - gone, ye ser - vile herd, hence, be -  
 sve - glie - rà, que - sto chias - so sveg - lie - rà, que - sto chias - so sveg - lie - rà, ma - le -

I am stirr'd, to chas - tise ye I am stirr'd, to chas - tise ye I am stirr'd, Was such  
 che mi fa! oh che rab - bia che mi fa! oh che rab - bia che mi fa! ma - le -

- on . . my word, up - on my word, up - on my word, 'pon my  
 qua - li - tà, di qua - li - tà, di qua - li - tà, qua - li -

- on . . my word, up - on my word, up - on my word, 'pon my  
 qua - li - tà, di qua - li - tà, di qua - li - tà, qua - li -

- gone, ye ser - vile herd, ser - vile herd, ser - vile herd!  
 - det - ti via di qua, via di qua, via di qua.

up - roar e - ver heard, e - ver heard, e - ver heard!  
 - det - ti via di qua, via di qua, via di qua.

word, 'pon my word, 'pon my word, 'pon my word.  
 - tà, qua - li - tà, qua - li - tà, qua - li - tà.

word, 'pon my word, 'pon my word, 'pon my word.  
 - tà, qua - li - tà, qua - li - tà, qua - li - tà.

*dim.*

*p* *morendo.*

## RECITATIVE.

VOICE. COUNT. FIORELLO.

Tur - bu - lent fel-lows! I thought they'd ne-ver end their noi-sy chatter, all the neighbours are  
 Gen - te in - di - scre - ta! Ah qua - si con quel chias-so im-por - tu - no, tut - to quan-to il quar -

PIANO.

COUNT (looking towards the balcony).

stir-ring to know the reason. At last we have dispatch'd them. I can-not see her! I lin-ger here in  
 - tie - re han ri - sve - glia-to, Al - fin so - no par - ti - ti! E non si ve - de! E i - nu - ti - le spe -

(Walking about, reflecting.)

vain. (And yet, I will not quit this spot ere I've seen her. There ev'-ry morning gaz-ing from yon-der  
 - rar. (Ep-pur qui vo - glio as - pet - tar di ve - der - la, O - gni mat - ti - na el - la su quel bal -

window, I have be-held her, breathing the ear-ly freshness. There's hope yet.) Fio-rel, go be-fore me, I  
 - co - ne a pren - der fre - sco vie - ne sull' a - u - ro - ra, Pro - via - mo.) O - là, tu an - co - ra ri -

FIORELLO. (Fiorello retires.) COUNT.

wish to be a-lone. Yes, sir, down yon-der, I'll stand un-til you summon me. For if I but see her a  
 - ti - ra - ti, Fio-rel. Va - do, Là in fon - do at - ten - de - rò suoi or - di - ni. Con lei se par-lar mi ri -



moment, no need of a-ny wit-ness, She has seen me loit'ring 'neath her win-dow, And guessing my se-cret know-  
 - e - sce non vo-glio te-sti - mo - nj, Che a quest'o - ra i - o tut - ti i gior-ni qui ven-go per le - i dev'

that I fond-ly love her, Oh wonder, enchantment, Oh love, how great thy ma-gie ! How hast thou now transform'd me ! And  
 es-ser av - ve - du - ta, Oh ve-di a - mo - re a un uo - mo del mio ran-go co-me l'ha fat - ta bel - la ! Ep -

FIGARO (*within, singing.*)

shall I? and can I? Yes, 'tis she shall be my coun-<sup>3</sup>tess. <sup>3</sup>La la la, la la la la la la. Who  
 - pu - re, ep - pu - re ! oh ! dev' es - se - re mia spo - sa. La la la, la la la la la la. Chi è

COUNT.

can be this in - tru - der? I'll hide and let him pass; Un - der those ar - ches none will  
 mai quest' im - por - tu - no ? La - scia - mo - lo pas - sar; sot - to quegl' ar - chi non ve -

(*Hides under the portico.*)

see me, from thence I can ob - serve him, 'tis now broad daylight, but love is ne-ver wea - ry.  
 - du - to, ve - drò quan - to bi - so - gna ; già l'al - ba ap - pa - re, e a - mor non si ver - go - gna.

## No. 4.

## CAVATINA. — "I'M THE FACTOTUM OF ALL THE TOWN."

*Allegro vivace.*

*Tutti.* *Strings.* *f* *p*

**PIANO.**

*Tutti. 8va* *f* *p*

*(within.)*

**FIGARO (singing outside).**

La la la le ra,  
La lu la le ra,

la la re la,  
la la re la,

*cresc.*

la ran la le ra,  
la ran la le ra,

la ran la la.  
la ran la la.

*rinf.*



(Enters with a guitar suspended from his neck.)

I'm . . . the fac - to - tem of all the town, make way! La ran  
Lar - - go al fac - to - tum del-la ci - tà, lar - go. La ran

Strings only.

la la ran la la ran la la. Quick! . . . now to busi - ness, morning hath shown, 'tis  
la la ran la la ran la la. Pre - sto a bot - te - ga, chè l'al - ba è già, pre -

day.  
- sto.

La la ran la la ran la le ra la.  
La la ran la la ran la le ra la.

cl.

Oh, 'tis a charming life, brim - ful of plea - sure, brim - ful of  
Ah che bel vi - ve - re, che bel pia - ce - re, che bel pia -

Fl.

plea-sure, That of a bar - ber, used to high life, used to high life!  
 - ce - re per un bar - bie - re di qua-li - tà! di qua - li - tà!

No . . . one can vie with the bril-li - ant Fi - ga - ro, no, none. La ran  
 Ah . . . bravo Fi - ga - ro, bra - vo, bra - vis-si - mo, bra - vo. La ran

la la ran la la ran la la. Al - - ways in luck where good fortune is rife, Well  
 la la ran la la ran la la. For - - tu - na - tis - si - mo per ve - ri - tà! bra -

done! La ran la la ran la la ran la la. Al - ways in luck where good  
 - vo. La ran la la ran la la ran la la. for - tu - na - tis - - si - mo

for - - tune is rife, Al - - ways in luck where good for - tune is rife, La le ran  
 per ve - ri - tà, for - - tu - na - tis - - si - mo per ve - ri - tà, La le ran



la la le ran la la re la re la la la ran la la ran la.  
la la le ran ta la re la re la la la ran la la ran la.

*p*

Ear-ly and late, for all who re-  
Pron-to a far tut - to, la not - te, il

-quire me, No - thing can tire me, rea-dy for all. Of all pro - fes - sions that can be  
gior - no sem - pre d'in tor - no in gi - ro sta. Mi - glior cuc - ca - gna per un bar-

men-tioned That of a bar-ber is best of them all. La le ran la le ran la le ran  
- bie - re, vi - ta più no - bi - le no, non si dà. La le ran la le ran la le ran

*f*

Fag. &amp; Strings.

la le ran la le ran la le ran la le ran la.  
la le ran la le ran la le ran la le ran la.

*cresc.* *f* *p*

Scissors in hand, 'mongst my combs and my ra-zors, I stand at the  
Ra-so-rie pet-ti-ni, lan-cet-te e for-bi-ci al mio co-

*p*

door when cus-to-mers call, Scissors in hand, 'mongst my combs and my ra-zors, I stand at the  
men tut-to qui sta, lan-cet-te e for-bi-ci, ra-so-rie pet-ti-ni al mio co-

*p*

door when cus-to-mers call. Then there are ca-ses quite di-plo-  
man-do tut-to qui sta. V'è la ri-sor-sa poi del me-

*p*

ma-tic, Here damsel sigh-ing, there swain ec-sta-tic, here damsel  
stie-re col-la don-net-ta, col ca-va-lie-re, col-la don-

*p*



sighing, la le ran le ra, there swain ec - sta - tic, la le ran la, la, la.  
 - net - ta la le ran le rà col ca - va - lie - re la le ran la, la, la.

'Tis a de - light - ful life, brim - ful of plea - - sure,  
 Ah che bel vi - ve - re, che bel pia - ce - - - re,  
*p* *cresc.*

brim - - ful of plea - sure, That of a bar - - ber, used to high life, used to high  
 che bel pia - ce - re per un bar - bie - - re di qua - li - tà! di qui - li -

life!  
 - - tà! I am in such request,  
 Tut - ti mi chie - do - no,

nor night nor day I've rest, Old men and maidens, matrons and  
 tut - ti mi vo - glio - no, Don - ne, ra - gaz - ze, vec - chi e fan -

gallants.  
- ciul-le.

"Have you my wig there?"  
Qua la par - ruc - ca,

"Quick here and shave me."  
Pre - sto la bar - ba.

*cresc.*

"I've got a head-ache."  
Qua la san - gui - gna.

"Run with this let - ter," I am in  
pre - sto il bi - gliet - to, Tut - ti mi

*rinf.*

such request, nor night, nor day I've rest, I am in such request, nor night, nor day I've rest. "Have you my  
chie - do no, tut - ti mi vo - glio - no, tut - ti mi chie - do - no, tut - ti mi vo - glio - no, qua la par

*f*

wig there," "Quick here and shave me," "Run with this let - ter." Fi - ga - ro, Fi - ga ro,  
- ruc - ca, pres - to la bar - ba, pre - sto il bi - gliet - to. Fi - ga - ro, Fi - ga - ro,

Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, No more, no  
Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Ahi - mè! Ahi -

*ff*



more, this cla - mour I'll bear no lon - ger! For pi - ty's  
 mè che fu - ria! ah! mè! che fol - la! U - no al - la

sake, speak one at a time, for pi - ty's sake, for pi - ty's  
 vol - ta per ca - ri - tà, per ca - ri - tà, per ca - ri -

sake, for pi - ty's sake, speak one at a time, oh for pi - ty's sake, speak one at a time.  
 - tà, u - no al - la vol - ta, u - no al - la vol - ta, u - no al - la vol - ta per ca - ri - tà.

*dim.* *p*

Fi - ga - ro! I'm here. Eh—  
 Fi - ga - ro! Son quà Ehi—

Fi - ga - ro! I'm here. Fi - ga - ro here, Fi - ga - ro there, Fi - ga - ro  
 Fi - ga - ro! Son quà. Fi - ga - ro quà, Fi - ga - ro là, Fi - ga - ro

*cresc.*

there, Fi - ga - ro where! Fi - ga - ro high, Fi - ga - ro low, Fi - ga - ro stay, Fi - ga - ro  
 quà, Fi - ga - ro là, Fi - ga - ro su, Fi - ga - ro giù, Fi - ga - ro sù, Fi - ga - ro

go. I'm in-dis - pen - sa - ble, ir - re - pre - hen - si - ble, I'm the fac - to - tum of all the  
 giù. Pron-to pron - tis - si - mo son co-me il ful-mi - ne, so-no il fac - to - tum del-la cit -  
 rinf.

town, of all the town, of all the town, of all the town, of all the town.  
 - tà, del-la cit - tà, del-la cit - tà, del-la cit - tà, del-la cit - tà.

*f*

Ah bra - vo, Fi - ga - ro, bra - vo, bra - vis - si - mo, ah bra - vo  
 Ah bra - vo, Fi - ga - ro, bra - vo, bra - vis - si - mo, ah bra - vo

*p*

Fi - ga - ro, bra - vo, bra - vis - si - mo, thou art a fa - vou - rite of For - tune, thou art a bar - ber of great re -  
 Fi - ga - ro, bra - vo, bra - vis - si - mo, a te for - tu - na, a te for - tu - na, a te for - tu - na non man - che -



- town. La la ran, la la ran, la la ran, la la ran, la la ran, la la ran, Thou art the fa-vou-rite of  
 - rà. La la ran, la la ran, la la ran, la la ran, la la ran, la la ran, a te for-tu-na, a te for-

*cresc.*

For-tune, thou art a bar-ber, thou art a bar-ber of great re-noun, I'm the fac-to-tum  
 - tu-na, a te for-tu-na, a te for-tu-na non man-che-rà, so-no il fac-to-tum

*f*

of . . all the town, . . I'm . . the fac-to-tum of . . all the  
 del - la cit - tà, . . so - no il fac-to-tum del - la cit -

town, of all the town, of all the town, of all the  
 - tà, del - la cit - tà, del - la cit - tà, del - la cit -

town.  
 - tu.

RECIT.

FIGARO.

Yes, yes, this life is glorious! Not much to do, and plenty of a-musement, and al-ways a dou-  
 Ah, ah! *che bel-la vi-ta! Fa-ti-car po-co, di-ver-tir-si as-sa-i, e in ta-sca sem-pre a-*

-bloom with-in my poc-ket! The fruit of my ex-al-ted re-pu-ta-tion. It is thus: without  
*-ver qual-che do-blo-ne. Gran frut-to del-la mia ri-pu-ta-zio-ne. Ec-co qua: sen-za*

Fi-gar-o not a girl in all Se-ville can find a hus-band; to me the gen-tle wi-dow turns  
*Fi-ga-ro non si ac-ca-si in Si-vi-glia u-na ra-gaz-za; a me la ve-do-vel-la ri-*

her ap-pea-ling glan-ces; pre-texts are not wan-ting, by day, my comb and ra-zor, by night, gui-  
*-cor-re pel ma-ri-to: i-o col-la scu-sa del pet-ti-ne di gior-no, del-la chi-*

-tar in hand I go se-re-na-ding; I ne'er o'er-step good man-ners, none I of-fend, to  
*-tar-ra col fa-vor del-la not-te, a tut-tio-ne-sta-men-te, non fo per dir, m'a*

please, my sole am-bi-tion. 'Tis de-light-ful, de-lightful! Best of pro-fessions! Now to business, time is  
*-dat-to a far pia-ce-re. Oh che vi-ta, che vi-ta! oh che me-stie-re! Or-sù, pre-sto a bot-*

COUNT.

FIGARO.

COUNT.

pres-sing. (Those features seem quite fa-mi-liar!) (Now who the deuce can that be?) (No, I'm not mis-  
*-te-ga. (E des-so, o pur m'in-gan-no?) (Chi sa-rà mai co-stu-i?) (Oh è lui senz'*



FIGARO. COUNT.

- ta - ken!) Fi - ga - ro! Sir, your ser - vant, Oh, your lord-ship! how sur - pri - sing! Hush there,  
al - tro!) Fi - ga - ro! Mio pa - dro - ne, Oh! chi veg - go! Ec - cel - len - za! Zit - to,

hush there, be si - lent; in this town no one knows me, and I would not be re - cog-nised, For  
zit - to, pru - den - za: qui non son co - no - sciu - to, nè vo' far - mi co - no - sce - re. Per

FIGARO.

rea - sons I need no fur - ther men - tion.) E-nough, sir, e - nough, sir, no lon - ger I'll in -  
que - sto ho le mie gran ra - gio - ni. In - ten - do, in - ten - do, la la - scio in li - ber -

COUNT. FIGARO. COUNT.

- trude. Stay! And why, sir? I tell you you shall stay; (who knows but this en -  
- tà. No Che ser - ve? No, di - co; re - sta qua; (for - se ai di - se - gni

- coun - ter might aid my pre - sent pro - jects), And what for - tune sent you here, my Mer - cu - rius?  
mie - i non giun - gi in op - por - tu - no), Ma co - spet - to! dim - mi un po', buo - na la - na,

FIGARO.

just in the hour of need! And, by the Pow - ers! I see that you have prosper'd. On star - va - tion, I've  
co - me ti tro - vo qua? po - ter del mon - do! ti veg - go gras - so e ton - do. La mi - se - ria, si -

COUNT. FIGARO. COUNT. FIGARO.

pros - per'd, Ah, ras - cal! Thanks, sir. You're just the same as e - ver. Oh! the  
- gno - re! Ah, bir - bo! Gra - zie. Hai mes - so an - cor giu - di - zio? Oh! e

COUNT.

same, sir, But tell me, why here in Se - ville? Hear, I will tell you. One eve - ning I be -  
co - me. Ed el - la co - me in Si - ri - glia? Or te lo spie - go. Al Pra - do vi - di un

- held on the Pra-do a flow'r of beauty, Daughter of some old limb of Æs-cu-la-pius, who  
 fior di bel-lez-za, u-na fan-ciul-la, fi-glia d'un cer-to me-di-co bar-bo-gio che

came to yonder house not ma-ny days since; of this mai-den en-amoured, home and friends I have  
 qua da po-chi dì s'è sta-bi-li-to; io di que-sta in-va-ghi-to, la-sciai pa-tria e pa-

quit-ted; here, 'neath her win-dow by night and day I lin-ger, wai-ting and  
 - ren-ti, e qua men ven-ni, e qui la not-te e il gior-no pas-so gi

FIGARO.  
 hoping that she may give some to-ken. Beneath that window? a doc-tor too? oh how luc-ky! could you  
 - ran-do a que' bal-co-ni in-tor-no, A que' bal-co-ni? un me-di-co? oh co-spet-to! sie-te

COUNT.  
 wish bet-ter for-tune? The roasted pi-geon comes fly-ing in your mouth, sir. How so?  
 ben for-tu-na-to; sui mac-che-ro-ni il ca-cio v'è ca-sca-to. Co-me?

FIGARO.  
 Lis-ten. In that house I am the bar-ber, the coiffeur, the surgeon, the her-ba-list, be-  
 Cer-to. Là den-tro io son bar-bie-re, par-ruc-chier, chi-rur-go, bot-ta-ni-co, spe-

COUNT. FIGARO.  
 - sides chemist and druggist, and con-fi-den-tial a-gent. What good fortune! And, hark you, your a-  
 - zial, ve-te-ri-na-rio, il fac-cen-dier di ca-sa. Oh che sor-te! Non ba-sta. La ra-

COUNT.  
 - dor'd one is not the doctor's child at all, she is on-ly his ward in chanc'ry. Oh bles-sed in-for-  
 - gaz-za fi-glia non è del me-di-co. E sol-tan-to la sua pu-pil-la! Oh che con-so-la-



FIGARO. COUNT. FIGARO. (retires under the portico.)

- ma-tion! And yet— cau-tion— Well, what? The win-dow o-pens.  
 - zio-ne! Per-ciò— Zit-to! Cos' è? S'a-pre il bal-co-ne.

ROSINA (at the balcony). COUNT.

He is not here as us-ual, May-be— Oh my fai-rest a-dor'd one, oh my  
 Non è ve-nu-to an-co-ra. For-se— Oh mia vi-ta! mio nu-me! mio te-

ROSINA.

treasure! do I be-hold thee! oh tell me— 'Tis most pro-vo-king! could I give him the  
 - so-ro! vi veg-go al-fi-ne, al fi-ne— Oh che ver-go-gna! vor-rei dar-gli il bi-

BARTOLO. ROSINA.

let-ter. Well, child, what is it? 'Tis a fine morning; just show me that pa-per. Oh, 'tis nought I as-  
 - gliet-to— Eb-ben, ra-gaz-za? Il tem-po è buo-no. Cos' è quel-la car-ta? Nien-te, nien-te, si-

COUNT.

- sure you; on-ly some words of an a-ria, taken from the "Vain Precaution." How wit-ty, Ta-ken  
 - gno-re: son le pa-ro-le dell' a-ria dell' i-nu-til pre-cau-zio-ne. Ma bra-va, Dell' i-

FIGARO. BARTOLO. ROSINA.

from the "Vain Precaution!" She's craf-ty! What's the meaning of this same "Vain Precaution?" The  
 - nu-til pre-cau-zio-ne! Che fur-ba! Cos' è que-sta i-nu-til pre-cau-zio-ne? Oh

BARTOLO.

meaning? Why, don't you know? 'tis the new op'-ra, so po-pu-lar. An op'-ra! stuff and nonsense! In these  
 bel-la! è il ti-to-lo del nuo-vo dramma in mu-si-ca. Un dramma! Bel-la co-sa! sa-rà al

mo-dern times there's no such thing as mu-sic; their mawkish, long, non-sen-si-cal pro-duc-tions, no  
 so-li-to un dram-ma se-mi-se-rio, un lun-go, ma-lin-co-ni-co, no-io-so, po-

ROSINA.

man of sense can bear with, Bar-barous pub-lic, and de-gen'rate ar-tists! Oh how un-luc-ky!  
 - e - ti - co strambot - to, Bar-ba - ro gu - sto! se - co - lo cor - rot - to! Oh me me-schi-na!

BARTOLO. ROSINA. COUNT.

I have dropt the a - ria, will you please go and fetch it. Yes, with pleasure. Ps, ps. I  
 L'a - ria m'è ca - du - ta. Ruc - cog - lie - te la pre - sto. Va - do, va - do. Ps, ps. T'ho in -

ROSINA. COUNT. BARTOLO. ROSINA.

hear thee. Take it. I have got it. I'm here, where is't? The wind has car-ried it a -  
 - te - so. Pre - sto. Non te - me - te. Son qua, Dov' è? Ah il ven - to l'ha por - ta - ta

BARTOLO.

- way, Sir, 'Tis va-nish'd. I can see no-thing, ah Miss Un - ru - ly, I've sus - pi-cions, (Con -  
 vi - a, Guar - da - te. Io non la veg - go. Eh si - gno - ri - na, non vor - re - i, (Co -

- found it! she's foo-ling me for cer-tain!) Go in, miss, go in, miss, speak not a  
 - spet - to! co - stei m'a - ves - se pre - so!) In ca - sa, in ca - sa, a - ni - mo,

ROSINA. BARTOLO.

word. Do you hear me? Go in, I tell you. Ah me, ah me, How wretched! That ve - ran-dah  
 su. A chi di - co? In ca - sa, pre - sto. Va - do, va - do, Che fu - ria! Quel bal - co - ne

ROSINA. (Rosina retires from the balcony.)

shall be wall'd to - mor-row, In, I tell you. Oh 'tis tor-ment, des - pe - ra - tion!  
 vo - glio far mu - ra - re, Den - tro, di - co. Ah che vi - ta da cre - pa - re!

COUNT. FIGARO.

Poor lit - tle bird im - pri-soned! Her un-hap - py po - si-tion fires a - new all my wish-es. Come, make  
 Po - ve - ra di - sgra - zia - ta! Il suo sta-to in - fe - li - ce sem-pre più m'in - te - res - sa. Pre - sto,



haste then, and read what she has writ-ten. 'Tis well said. Read it.  
 pre - sto; ve - dia - mo co - sa scri - ve. Ap - pun - to. Leg - gi.

COUNT. (Figaro reads the note.)

"Your assiduous attentions have attracted my notice. My guardian is going out; as soon as he is gone, contrive some means to let me know your name, your condition and your intentions. I have no hope of appearing at the balcony without my inevitable tyrant; at the same time, be assured that every effort will be made to break her chains by the unfortunate Rosina."

"Le vostre assidue premure hanno eccitata la mia curiosità. Il mio tutore è per uscire di casa; appena si sarà allontanato, procurate con qualche mezzo ingegnoso d'indicarmi il vostro nome, il vostro stato, e le vostre intenzioni. Io non posso giammai comparire al balcone, senza l'indivisibile compagnia del mio tiranno. Siate però certo, che tutto è disposto a fare, per rompere le sue catene, la sventurata Rosina."

Yes, yes, she'll break her chains. Now, tell me tru-ly; what kind of fel-low is yon old blust'ring  
 Sì, sì, le rom - pe - rà, Su, dim-mi un po-co: che raz - za d'uo-mo è que-sto suo tu -

COUNT.

ty-rant. I think he is pos-sess'd, sir, a mi-ser, most sus - pi-cious, And, a bul-ly, his  
 to - re? È un vec-chio in-de - mo - nia - to, a - va-ro, so - spet - to - so, bron - to - lo - ne, a -

FIGARO.

age is o-ver three-score, Yet he thinks he's a gallant. Now just i-magine, he would cap-ture both Ro -  
 - vrà cent' an-ni in-dos - so e vuol fa-re il ga-lan-te, In - do-vi - na-te! per man-gia-re a Ro -

- si - na, and all her fu-ture wealth, That is the rea-son he gives out he's her bridegroom, Stand  
 - si - na, tut - ta l'e-re - di - tà s'e fit - to in ca - po, di vo - ler - la spo - sa - re, A -

BARTOLO (talking towards the house).

by there. Why? The door is o-p'ning. Mind my or-ders, and mark me, Not a soul here shall  
 - iu - to! Che? S'a-pre la por - ta. Fra mo-men-ti io tor-no, non a-pri-te a nes -

COUNT. FIGARO.

en-ter but Don Ba-si-lia, should he come, you can tell him to a-wait me. Now my mar-riage with  
 - su - no, Se Don Ba-si-lia, ve-nis-se a ri-cer-car-mi, che a-spet-ti. Le mie noz-ze con

(locking the house door.)

her must be con-clu-ded, Yes, and af-ter, she need not be se-clu-ded.  
 lei me-glio è af-fret-ta-re, Sì, den-tr'og-gi fi-nir vo' quest'af-fa-re.

Exit.



## No. 4.

## RECITATIVE AND SONG.

VOICE. **COUNT.**

The mar-riage be-tween him and my Ro-si-na! Ah do-tard most be-sot-ted! But  
*Den-tr' og - gi le sue noz - ze con Ro-si-na! Ah vec - chio rim - bam - bi - to! Ma*

PIANO.

**FIGARO.**

tell me at once, who is this Don Ba-si-lío? Full of craft and in-trigue, a snea-king  
*dim - mi or tu; chi è que - sto Don Ba - si - lio? E un so - len - ne im - bro - glion, di ma - tri*

scoun-drel, ma-ker of match-es, a hy-po-crite ac-complish'd, always short of three far-things,  
*- no - ni, un col - lo tor - to, un ve - ro di - spe - ra - to, sem - pre sen - za un quat - tri - no,*

**COUNT.**

but he is teach-ing your la-dy fair the no-ble art of mu-sic. Ve-ry well then; he'll be  
*già è ma - e - stro di mu - si - ca: in - se - gna al - la ra - gaz - za. Be - ne, be - ne, tut - to*

**FIGARO.**

turn'd to ac-count. Now let us set-tle how you'll an-swer the ques-tions ask'd by the fair Ro-  
*gio - va sa - per. O - ra pen - sa - te del - la bel - la Ro - si - na a sod - dis - far le*

**COUNT.**

- si - na. I will not tell her my name or rank, that must be awhile a se-cret, I'll  
*bra - me. Il no - me mi - o non le vo' dir nè il gra - do; as - si - cu - rar - mi vo'*

know first that she loves me, me on-ly, and dear-ly, And that she craves not  
*pri - a ch'el - la a - mi me, me so - lo al mon - do, non le ric - chez - ze e i*

**FIGARO.**

rank or wealth as Coun-ress Al-ma-vi-va, Ah, do but aid me— Aid you? you a-  
*ti - to - li del Con - te Al - ma - vi - va. Ah! tu po - tre - sti— I - o? no, si -*



COUNT. FIGARO.

- lone, you sin - gly can do it. I sin - gly? how can I? Hush, stir not, 'Tis just the  
 - gnor; voi stes - so do - ve - te. Io stes - so? E co - me? Zi - zit - to. Ec - co - ci a

mo - ment, now look yon - der; by Bacchus, I can see her. There, hid be - hind the curtains, stands your a -  
 ti - ro, os - ser - va - te: per Bac - co, non mi sba - glio. Die - tro la ge - lo - si - a sta la ra -

- dor'd one, now at once to the charge, sir, no one's look - ing. Now sing some lit - tle bal - lad, of your in -  
 - gaz - za; pre - sto, pre - sto all' as - sal - to, niun ci ve - de. In u - na can - zo - net - ta co - sì al - la

COUNT. FIGARO.

- di - ting, and tell her all you would have her know. I sing a bal - lad? Yes, sir.  
 buo - na il tut - to spie - ga - te - le, si - gnor. U - na can - zo - ne? Cer - to.

COUNT. FIGARO. COUNT.

Here, take my gui - tar then, quick, be - gin, sir. How can I? I lose all pa - tience. I will con -  
 Ec - co la chi - tar - ra, pre - sto an - dia - mo. Ma i - o— Oh che pa - zien - za! Eb - ben, pro

No. 5.  
 Andante. mezza voce.

- vince her!  
 - via - mo. Who for e'er 'neath thy win - dow is sigh - ing, Dost thou  
 Se il mio no - me sa - per voi bra - ma - - te, dal mio

Guitar & Strings pizz.  
 Andante.  
 p

ask? dear one, hark my re - ply - - ing. I am Lin - do - ro, who fond - ly a -  
 lab-bro il mio no - me a - scol - ta - - - te. Io son Lin - do - ro, che fi - do v'o

- dores thee, Who hum-bly im-plores thee, With pray-ers ad - jures thee, with pray-ers ad - jures thee, That his  
 - do - ro, Che spo - sa vi bra - mo, Che a no - me vi chia - mo, che a no - me vi chia - mo Di voi

*cresc.* *rinf.*

heart thou for e - ver wilt bless, That ... an an - swering flame thou'lt con - fess, that an  
 sem - pre par - lan - do co - sì Dall' ... au - ro - ra al tra - mon - to del dì, dall' au -

*p* *f*

an - swe - ring flame thou'lt con - fess. Ah, my feel - ings thou sure - ly canst guess.  
 - - ro - ra al tra - mon - to del dì. Se - gui o ca - ro, deh se - gui co - sì.

ROSINA.

*tr tr tr* *tr*

*pp*

RECIT. FIGARO. COUNT. FIGARO.

She answers, What could be bet - ter? Oh bliss - ful moment! Go on, sir, go on, sir, it's splendid!  
 Sen - ti - te. Ah! che vi pa - re? Oh me fe - li - ce! Da bra - vo, a vo - i, se - gui - te.



*Andante.*  
COUNT.

Thy Lin - do - ro can of - fer no trea - - - - sure But a heart full of love with - out  
L'a - mo - ra - so e sin - ce - ro Lin - do - - - - ro Non può dar - vi, mia ca - ra, un te -

*Andante. p*

mea - - - sure. Rich - es I have not, and ho - nours I crave not, and ho - nours I  
- - so - - - ro. Ric - co non so - no, Ma un co - re vi do - no, un' a - ni - ma a -

*cresc.*

*cresc.*

crave not, My soul's first e - motion, My con - stant de - vo - tion, These are all I can lay at thy  
- man - te Che fi - da e co - stan - te, Che fi - da e co - stan - te Per voi so - la so - spi - ra co -

*rinf.* *p*

feet, Fai - - rest, let me not vain - ly en - treat, fai - rest, let . . me . . not . . vainly en -  
- si Dall' . . au - ro - ra al tra - mon - to del dî, dall' au - ro - ra al tra - mon - to del

*f* *tr tr tr*

*f*

ROSINA. (disappears from the balcony.)

- treat. If so dear to thy heart is Ro - si - na, Why does the ten - der Lin - do -  
dî. L'a - mo - ro - sa sin - ce - ra Ro - si - na, Del su - o co - re Lin - do -

*p*

## No. 6.

## RECIT. AND DUET—"OH HEAVEN, HOW VEXATIOUS!"

VOICE. COUNT. FIGARO.

Oh heaven! How vex-a-tious to be sure! Some one en-ter'd just at that moment,  
 Oh cie-lo! Nel-la stan-za con-vien dir che qual-cu-no en-tra-to si-a.

PIANO.

COUNT (vehemently).

No one is at the window. I shall go cra-zy un-less I see her; oh tor-ment! at a-ny  
 El-la si è ri-ti-ra-ta. Ah co-spet-to-ne! Io già de-li-ro, av-vam-po! Oh ad o-gni

PIANO.

FIGARO.

pe-ril this day I must see her, say, how can I? 'Tis you who must come to my aid. Eh, eh, what  
 co-sto ve-der-la io vo-glio, vo' par-lar-le. Ah tu, tu mi de-via-iu-tar. Ih, ih, che

PIANO.

COUNT.

hur-ry! Yes, yes, I'll do my best. Make haste then, how, think you, you can best in-tro-  
 fu-ria! Sì, sì, v'a-iu-te-rò. Da bra-vo: entr'-og-gi vo' che tu m'in-tro-

PIANO.

-duce me at this said Doc-tor's? Tell me how shall you ma-nage? Come now, for a  
 -du-ca in quel-la ca-sa. Dim-mi, co-me fa-ra-i? vi-a! del tuo

PIANO.

FIGARO.

spe-cimen of your pro-duc-tive ge-nius! Of my ge-ni-us! Well said, I'll see a-  
 spi-ri-to ve-diam qual-che pro-dez-za. Del mio spi-ri-to! Be-ne, ve-àrò, ma i-a

PIANO.

COUNT.

-bout it. Well, speak then! say something! A-ha! I un-der-stand. For your ex-er-tions  
 og-gi. Eh vi-a! t'in-ten-do. Va là! non du-bi-tar; di tue fa-ti-che

PIANO.



FIGARO. COUNT. FIGARO.

I'll recompense you am-ply. You will? For cer-tain. You'll sup-ply me gold at dis-cre-tion?  
 lar - go com-pen-so a-vra - i. Dav - ver? Pa - ro - la. Dun - que o - ro a di - scre-zio - ne?

COUNT. FIGARO.

Yes, a whole handful. Rouse yourself! now, then. I will, sir. Ah, sir, you guess not what de-vo - ted and  
 O-ro a biz - zef - fe. A - ni - mo, vi - a. Son pron-to. Ah non sa - pe - te i sim-pa - ti - ci ef-

sympa - the-tic ar-dours that ma-gic pro-mise has strangely fired with - in me. The bliss you seek shall  
 - fet - ti pro-di-gio - si che ad ap-pa - ga - re il mio si - gnor Lin-do-ro pro-du-ce in me la

*Allegro maestoso.*

gol-den treasure win me. 'Tis the spring of all in - ven-tion, migh - ty  
 dol-ce i - dea dell' o - ro. All' i - dea di quel me - tal - lo por - ten -

*f* *Allegro maestoso. p*  
*Strings.*

*Vivace.*

Mammon, that ma - gic power? Thoughts of ge - nius from my brain be-gin to show-er, All my  
 - to-so, on - ni - pos - sen-te, Un vul-ca - no, un vul-ca - no la mia men - te Già co -  
*Vivace.* Tutti.

mind is in a flame like some vol - ca - no, Thoughts of ge - nius from my brain be - gin to  
 - min - cia, già co-min - cia a di - ven - tar sì All' i - dea di quel me - tal - lo un vul -

*p* *f* *p*

show-er, and like some vol-ca - no all . . . my mind is . . in a flame, Thoughts of  
 - ea - no la mia men - te in - co - min - - - cia a di - - - ven - tar, sì, sì, all' i -

*tr*

*Cor.*

ge-nius from my brain be - gin to shower, and like some vol - ca - no all . . . my  
 - dea di quel me - tal - lo un vul - ca - no la mia men - te in - co - min - - - - - cia a

mind is . . . in a flame, my mind is in a  
 di - - - ven - tar, a di - ven - tar, a di - ven -

*tr*

*Wind.* 3 3 3 3 3 3 3 3

*cresc.*

flame, all my mind, like some vol - ca - no's, in a flame.  
 - tar, un vul - ca - no in - co - min - cia a di - ven - tar.

*f* *colla parte.* *p*

*Fl. & Vln.*

COUNT.

Come, re - veal the mighty projects thou'rt de - vi - sing,  
 Su, ve - dia-mo, su ve-diam di quel me - tal - lo.

*Cl.* *Fag.* *Fl. & Vln.*



Or their weight thy fertile brain wilt o-ver-power, Thou of bar-bers shalt for e-ver be the  
 Qual - che ef - fet-to, qual-ch'ef-fet-to sor-pren-den-te, Del vul - ca - no, del vul-can del - la tua

*Cl.*  
*Fag.*

flow-er. If a scheme thou canst de-vise in this im-bro-glio, thou of bar-bers all the  
 men-te. Qual-che mo-stro, qual-che mo-stro sin-go-lar, sì, del vul-can del - la tua

*f*

flow'r shalt be, . . if . . now . . . Thou canst de-  
 men-te qual-che mo- - - stro sin - - - go - -

*tr*

-vise a scheme, Thou of bar-bers all the flow'r shalt be, . . if . .  
 -lar, sì, sì, Del vul-can del - la tua men-te qual-che . .

now . . . thou canst de-vise a scheme, yes,  
 mo - - - stro sin - - - go - - - lar, sì sin-go-

*tr*  
*cresc.*

if thou can'st de - vise, if thou can'st de - vise a  
 - lar, sì, sin - go - lar, qual - che mo - stro sin - go -

*f*

FIGARO.

scheme.  
 - lar.

Let me think how I'll dis -  
 Voi do - vre - ste tra - ve -

*p*

- guise you— Now, for in-stance— as a  
 - stir - vi— Per e sem-pio— da sol -

COUNT. FIGARO. COUNT.

sol - dier. As a sol - dier? Yes, your lord-ship. Why dis - guise me? What is the  
 - da - to. Da sol - da - to? Sì sì - gno - re. Da sol - da - to?— e che si

*colle parti.*

FIGARO.

use? what's the use? what's the use? There's a troop of horse ex - pect-ed, yes this ve - ry day ex -  
 fa? che sì fa? che sì fa? Og-gi ar-ri - va un reg-gi - men-to, og-gi ar-ri-va un reg-gi-

*p*



**COUNT.** *a piacere.*

Yes; and the Colonel is my cou-sin, yes, the Colonel is my cousin. And why then?  
*Si, è mio a-mi-co il co-lon-nel-lo, è mio a-mi-co il co-lon-nel-lo. Ma e po-i?*

- pect-ed. Lucky chance! By Bacchus!  
 - men-to. *Va be-non. Co-spet-to!*

*cresc. f p*

You'll the doc-tor re-qui-si-tion None the ar-my can re-fuse. Sir, what  
*Dell' al-log-gio col bi-gliet-to. Quel-la por-ta s'a-pri-rà. Che ne*

think you of my no-tion? You per-ceive my shrewd in-ten-tion? 'Tis sa-  
*di-te, mio si-gno-re? Non vi par? non l'ho tro-va-ta? Che in ven-*

Most sa-ga-cious thy in  
*Che in-ven-zio-ne pre-li*

- ga-cious, 'tis sa-ga-cious, my in-ven-tion! 'tis sa-ga-cious, 'tis sa-ga-cious, my in-  
 - zio-ne, che in-ven-zio-ne pre-li-ba-ta! che in-ven-zio-ne che in-ven-zio-ne pre-li-

*p p*

- ven - tion! most sa - ga-cious, most sa - ga-cious thy in - ven-tion, Bra - vo, bra - vo, bra - vo,  
 - ba - ta! che in-ven - zio - ne, che in-ven - zio - ne pre - li - ba - ta! Bra - vo, bra - vo, bra - vo.

- ven - tion! 'tis sa - ga-cious, 'tis sa - ga-cious, my in - ven-tion! Bra - vo, bra - vo, bra - vo,  
 - ba - ta! che in-ven - zio - ne, che in-ven - zio - ne pre - li - ba - ta! Bel - la, bel - la, be' - la,

not an - o - ther mo - ment lose. Most sa - ga-cious, most sa - ga-cious thy in -  
 bra - vo in ve - ri - tà, sì, sì. Che in-ven - zio - ne, che inven - zio - ne pre - li -

not an - o - ther mo - ment lose. 'Tis sa - ga-cious, 'tis sa - ga-cious my in -  
 bel - la in ve - ri - tà, sì, sì. Che in-ven - zio - ne, che inven - zio - ne pre - li -

*cresc.*

- ven-tion! Bra - vo, bra - vo, bra - vo, bra - vo, not a - no-ther moment lose. Quick, to  
 - ba - ta! Bra - vo, bra - vo, bra - vo, bra - vo, bra - vo bra-vo in ve - ri - tà. Che in - ven -

- ven-tion! Bra - vo, bra - vo, bra - vo, bra - vo, not a - no-ther moment lose. Quick, to  
 - ba - ta! Bel - la, bel - la, bel - la, bel - la, bel - la, bel-la in ve - ri - tà. Che in - ven -

*f*

work, And not a - no-ther moment lose. Quick, to work, and not a - no-ther moment lose.  
 - zio - ne! Bra-vo, bra-vo in ve - ri - tà. Che in - ven - zio - ne! Bra-vo, bra-vo in ve - ri - tà.

work, And not a - no-ther moment lose. Quick, to work, and not a - no-ther moment lose.  
 - zio - ne! Bel-la, bel-la in ve - ri - tà. Che in - ven - zio - ne! Bel-la, bel-la in ve - ri - tà.



**FIGARO** *ad libitum.*

Soft - ly, soft - ly, a thought has struck me! Gold has  
 Pia - no, pia - no, un' al - tra i - de - a! Ve - da

*colla voce.* *a tempo. p*

won-drous pow - er to enlarge one's views! Sir, I have it— yes, half-seas  
 l'o - ro, ve - da l'o - ro co - sa fa. Ub - bri - a - co— sì ub - bri -

o - ver, to ap - pear you won't re - fuse? **COUNT.** Half - seas o - ver? **FIGARO.** Yes, your  
 a - co, mio sì - gnor, si fin - ge - rà. Ub - bri - a - co? Sì sì -

*f* **RECIT.**

lord - ship. **COUNT.** Half - seas o - ver? tell me why? tell me why? tell me  
 gno - re. Ub - bri - a - co? ma per - chè? ma per - che? ma per -

**FIGARO** (moderately imitating the actions of an intoxicated person).  
*Andante.*

why? Of a man who's lost his head, Who the wine - cup can't de - ny, Cer - be -  
 - chè? Per - chè d'un che po - co è in sè, Che dal vi - no ca - sca già, Il tu -

*Andante.* *Strings pizz.*

rus wont be a-fraid, Nor sus-pect in him a spy. Cer-be-rus, believe me, will not be a  
 tor, cre-de-te a me, il tu-tor si fi-de-rà, il tu-tor cre-de-te, cre-de-te a

arco.

*Allegro.* COUNT. Most sa-  
 Che in-ven-

fraid, nor sus-pect in him a spy. 'Tis sa-ga-cious, 'tis sa-ga-cious, my in-  
 me, il tu-tor si fi-de-rà. Che in-ven-zio-ne, che in-ven-zio-ne pre-li-

*Allegro.* *p*

ga-cious thy in-ven-tion! most sa-  
 zio-ne pre-li-ba-ta! che in-ven-

ven-tion! 'Tis sa-ga-cious, 'tis sa-ga-cious my in-ven-tion! 'Tis sa-  
 ba-ta! che in-ven-zio-ne, che in-ven-zio-ne pre-li-ba-ta! che in-ven-

*p*

ga-cious, most sa-ga-cious thy in-ven-tion! Bra-vo, bra-vo, bra-vo, not a-no-ther  
 zio-ne, che in-ven-zio-ne pre-li-ba-ta! Bra-vo, bra-vo, bra-vo, bra-vo in ve-ri-

ga-cious, 'tis sa-ga-cious my in-ven-tion! Bra-vo, bra-vo, bra-vo, not a-no-ther  
 zio-ne, che in-ven-zio-ne pre-li-ba-ta! Bel-la, bel-la, bel-la, bel-la in ve-ri-

*cresc.*



mo - ment lose, Most sa - ga - cious, most sa - ga - cious thy in - ven - tion! Bra - vo, bra - vo, bra - vo,  
 - tà, sì, sì, Che in - ven - zio - ne, che in - ven - zio - ne pre - li - ba - ta! Bra - vo, bra - vo, bra - vo,

mo - ment lose, 'Tis sa - ga - cious, 'tis sa - ga - cious my in - ven - tion! Bra - vo, bra - vo, bra - vo,  
 - tà, sì, sì, Che in - ven - zio - ne, che in - ven - zio - ne pre - li - ba - ta! Bel - la, bel - la, bel - la,

bra - vo, not a - no - ther mo - ment lose, Bra - vo, bra - vo, not a - no - ther mo - ment  
 bra - vo, bra - vo, bra - vo ve - ri - tà, Che in - ven - zio - ne! Bra - vo, bra - vo in ve - ri -

bra - vo, not a - no - ther mo - ment lose, Bra - vo, bra - vo, not a - no - ther mo - ment  
 bel - la, bel - la, bel - la in ve - ri - tà, Che in - ven - zio - ne! Bel - la, bel - la in ve - ri -

lose, Bra - vo, bra - vo, not a - nother moment lose! Well then,  
 - tà, Che in - ven - zio - ne! Bra - vo, bra - vo in ve - ri - tà! Dun - que?

lose, Bra - vo, bra - vo, not a - nother moment lose! De -  
 - tà, Che in - ven - zio - ne! Bel - la, bel - la in ve - ri - tà! All'

*Tutti.*

I'm rea - dy. Fare - well. Oh, the best I was for -  
 An - dia - mo. Va - do. Oh il me - glio mi scor -

lay not. A - way then.  
 o - pra. Da bra - vo.

- get - ting, I was quite for-get-ting, Name a place where I shall find you, where's your dwelling? is it  
 - da-vo, il me-glio mi scor-da-vo. Dim-mi un po', la tua bot-te-ga, per tro-var-ti, do-ve

*p* Strings.

FIGARO.

near? Why, 'tis yon-der, 'tis the bar-ber's— No mis-ta-king, look, close by  
 sta? La bot-te-ga? non si sba-glia: Guar-di be-ne; ec-co-la

*cresc.*

(Pointing off the Stage.)

here. Fifteen my  
 là. Nu-me-ro

*Allegro.* *Cl. & Fag*

*f*

number is, shop on the left hand, Mount up by four steps, door with a  
 quin-di-ci a ma-no man-ca, Quat-tro gra-di-ni fac-cia-ta

white band, Five splen-did chi-gnons hang in the win-dow, Jars of cos-  
 bian-ca, Cin-que par-ruc-che nel-la ve-tri-na, So-pra un car-

*Vln. Cl. & Fag.*

*p*



- me - tic would bleach a Hin - doo. Wax - en and state - ly  
 - tel - lo Po - ma - ta fi - na. Mo - stra in az - zur - ro

a fair Cir - cas - sian Gives my Em - po - rium, an air of  
 al - la mo - der - na, V'è per in - se - gna u - na lan -

fash - ion, You can't mis - take it, I shall be there, Fif-teen my  
 - ter - na, L'à sen - za fal - lo mi tro - ve - rà. Cin-que par -

num - ber, shop on the left hand, mount up by four - steps, door with a white band, five splen-did  
 - zur - ro al - la ve - tri - na, so - pra un car - tel - lo Po - ma - ta fi - na. Mo - stra in az -

chi - gnons hang in the win - dow, jars of cos - me - tic would bleach a Hin-doo. You can't mis-  
 - zur - ro al - la mo - der - na, v'è per in - se - gna u - na lan - ter - na. L'à sen - za

Strings.  
 p

Cello.

- take it, you can't mis - take it, you can't mis - take it, I shall be there.  
*fal - lo, là sen - za fal - lo, là sen - za fal - lo, mi tro - ve - rà.*

Fif - teen the num - ber, keep to the left hand, You can't mis - take it, I shall be  
*Cin - que par - ruc - che, u - na lan - ter - na— Là sen - za fal - lo mi tro - ve -*

*p* *Fag.* *Fag.* *Fag.*

COUNT. FIGARO. COUNT.  
 there. Yes, I shall find it. Fortune's be - fore you. I'm all im - patience.  
*- rà. Ho ben ca - pi - to. Or va - da pre - sto. Tu guar - da be - ne.*

FIGARO. COUNT. FIGARO. COUNT.  
 I shall watch o'er you. You will ar - range all. Leave all to me, sir. Thanks, my good  
*Io pen - so al re - sto. Di te mi fi - do— Co - là l'at - ten - do. Mio ca - ro*

*Ob. & Cl.*

FIGARO. COUNT. FIGARO.  
 Fi - ga - ro— My pa - tron you'll be, sir. I shall bring with me— A well-lined poc - ket.  
*Fi - ga - ro— In - ten - do, in - ten - do. Por - te - rò me - co— La bor - sa pie - na.*



COUNT.

FIGARO.

If you are da - ring, I'll not be spa - ring. Sir, your suc - cess is sure,  
 Sì, quel che nuo - i, ma il re - sto po - i. Oh non si du - bi - ti,

*Cor & Trombe sustain.*

*rinf.*

'tis my af - fair, yes, your suc - cess is my af -  
 che ben an - drà, che be - ne, be - ne, be - ne an -

COUNT.

Love's own en - chantment this day shall fire me,  
 Ah che d'a - mo - re la fiam - ma io sen - to,

- fair.  
 - drà.

*p*

Transports un - known be - fore with bliss in - spire me, Star of my des - ti - ny  
 Nun - zia di giu bi - lo e di con - ten - to! D'ar - dor in - so - li - to

*sotto voce.*

When gold is chinking wit doth in - spire me.  
 Del - le mo - ne - te il suon già sen - to!

bright - ly thou'rt beaming, Let me but win thee, life will be blest.  
 quest' al - ma ac - cen - de E di me stes - so mag - gior mi fa.

'Tis to my think-ing of joys the best. When gold is  
 L'o - ro già vie - ne, ec - co - lo quà, Del - le mo -

Love's . . . . . own . . . en - chant - - - ment  
 Ah . . . . . che . . . . . d'a - mo - - - - re

chink-ing, wit doth in - spire me, when gold is chink-ing wit doth in - spire me, I hear it chinking, I hear it  
 - - ne - te il suon già sen - to, del - le mo - ne - te il suon già sen - to, già vie - ne l'o - ro, vie - ne l'ar -

this . . . . . day . . . shall fire . . . . . me, Tran - sports . .  
 la . . . . . fiam - - - ma sen - - - to, nun - zia . . .

chink-ing, 'Tis to my think-ing of joys the best, I hear them chin - king, I see them blin - king,  
 - gen - to, già vie - ne l'o - ro, ec - co - lo quà, già vie - ne l'o - ro, già vie - ne l'o - ro,

. . . . . un - - known be - - - fore with hope . . . in - - -  
 . . . . . di . . . . . giu - bi - - - lo e di . . . . . con - - -

Gold doubloons, All for me, I hear them chink-ing, I see them blinking, Gold doubloons,  
 ec - co - lo, ec - co già vie - ne l'ar - gen - to, già, vien l'ar - gen - to, ec - co - lo,



- - spire . . . . . me! trans - - ports un - known be - fore  
 - - ten - - - - to! ec - - - co pro - pi - - - zia.

All for me, here in my poc - ket they'll safely rest, Transports un -  
 ec - co - lo in ta - sca scen - de, ec - co - lo qua. D'ar - do - re in

with . . . . . hope . . in - spire . . . . . me, Star . . . . . of . . . . . my  
 che in . . . . . sen . . . . . mi scen - - - de, d'ar - - - dor . . . . . in -

- known be - fore with hope in - spire me.  
 - - so - li - to quest' al - ma ac - cen - de

des - - ti - ny, bright - - - ly . . . . . thou'rt bea - - - ming,  
 - - so - - li - to quest' . . . . . al - - - ma ac - cen - - - de

Let me but win ye, life will be blest, I hear them chinking, I hear them  
 e di me stes - so mag - gior mi fa, già vie - ne l'o - ro, già vie - ne

Can . . . . . I . . . . . but win . . . . . thee, . . . . . life  
 e . . . . . di . . . . . me stes - - - so . . . . . mag - - -

chink-ing, I see them blink-ing, I see them blinking, Let me but win ye, let me but win ye, let me but  
 l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me stes - so, e di me stes - so, e di me

will be blest, can . . . I . . . but  
- gior mi fa e . . . di . . . me

win ye, life will be blest, I hear them chinking, I hear them chink-ing, I see them blinking, I see them  
stes - so mag-gior mi fa, già vie-ne l'o - ro, già vie-ne l'o - ro, già vien l'ar - gen - to, già vien l'ar -

win . . . thee, . . . life . . . will . . . be blest,  
stes . . . so . . . mag-gior . . . mi fa.

blink-ing, let me but win ye, let me but win ye, let me but win ye, life will be blest,  
- gen - to, e di me stes - so, e di me stes - so, e di me stes - so mag-gior mi fa.

*p*

Fif - teen thy  
Nu - me - ro

number is- Mount up by four steps—  
quin-di - ci. Cin - que par - ruc - che,

Mind, on the left hand—  
Fac - cia - ta bian - ca—

*cresc.*



Jars of cos - me - tic,  
V'è per in - se - gna,

Door with a white band,  
Al - la mo - der - na.

A fair Cir - cas - sian, Five splendid  
U - na lan - ter - na. Cin-que par -

Love's own en - chant - ment this day shall fire me,  
Ah che d'a - mo - re la fiam - ma io sen - to,

chi - gnons hang in the win - dow, jars of cos - me - tic would bleach a Hin - doo, A fair Cir -  
- rac che nel - la ve - tri - na, so - pra un car - tel - lo: Po - ma - ta fi - na. V'è per in -

Tran - sports un - known be - fore with hope in - spire me, . . .  
Nun - zia di giu - bi - lo e di con - ten - to, . . .

- cas - sian gives my Em - po - rium an air of fa - shion, there you will find me.  
- se - gna u - na lan - ter - na, so - pra un car - tel - lo: Po - ma - ta fi - na.

trans - - ports . . . un - known be - fore with . . . in hope . . . in -  
ec - - co . . . pro - pi - zia che . . . in sen . . . mi

trans-ports unknown be-fore with hope in -  
D'ar - dor in - so - li - to quest' al - ma ac -

*p*



- spire . . . me, Star . . . of my des - ti - ny,  
 - scen - - de, D'ar - - dor in - so - li - to.

- spire me, Let me but  
 - cen - de, E di me

bright . . . ly . . . thou'rt bea - - ming, can . . .  
 quest' . . . al - ma ac - cen - - de, e . . .

win ye, life will be blest, I hear them chink-ing, I hear them chink-ing, I see them  
 stes - so mag - gior mi fa, Già vie - ne l'o - ro, già vie - ne l'o - ro, già vien l'ar -

I . . . but win . . . thee, . . . life will be  
 di . . . me stes - - so . . . mag - - gior mi

blink-ing, I see them blink-ing, Let me but win them, let me but win them, let me but win them, and life is  
 - gen - to, già vien l'ar - gen - to, e di me stes - so, e di me stes - so, e di me stes - so mag-gior mi

blest, Can . . . I . . . but win . . .  
 fa, E . . . di . . . me stes - -

blest, I hear them chinking, I hear them chinking, I see them blinking, I see them blinking, let me but  
 fa, già vie - ne l'o - ro, già vie - ne l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to e di me



thee, . . . . . life . . . . . will be blest, can I but win thee,  
 - so . . . . . mag - - - - - gior mi fa, e di me stes - so,

win them, let me but win them, let me but win them, life will be blest,  
 stes - so e di me stes - so e di me stes - so mag-gior mi fa, let me but win them,  
 e di me stes - so,

life will be blest, can I but win thee, life will be blest,  
 mag - gior mi fa, e di me stes - so, mag - gior mi fa,

life will be blest, let me but win them, life will be blest, yes, yes,  
 mag - gior mi fa, e di me stes - so, mag - gior mi fa, sì, sì,

life will be blest, life will be blest, . . . . . life will be blest.  
 mag - gior mi fa, mag - gior mi fa, mag - gior mi fa. (Figaro enters the  
 house of the Doctor;  
 exit Count.)

life will be blest, yes, yes, life will be blest, life will be blest.  
 mag - gior mi fa, sì, sì, mag - gior mi fa, mag - gior mi fa.



## RECITATIVE.

**VOICE.** **PIANO.**

**FIGURE.**

A pleasant si - tu - a - tion! Here I'm standing like a post two mortal hours to please my  
*Ev - vi - va il mio pa - dro - ne! Du - e o - re, fit - to in piè, là co - me un pa - lo mi fa a - spet -*

mas - ter; he meantime is ro - ving a - nother way. By all that's tedious! he's for - got me, and so I can  
*- ta - re e po - i - mi pian - ta e se ne va. Cor - po di bac - co! brut - ta co - sa ser - vir un pa -*

roam at my lei - sure. Hard times these for a ser - vant, when his young lordship's sen - ti - men - tal, en -  
*- dron co - me que - sto. No - bi - le, gio - vi - not - to e in - na - mo - ra - to, que - sta vi - ta, co -*

- a - mour'd, wor - ships a win - dow! If it al - ways were thus, I'd not en - dure it!  
*- spet - to! è un gran tor - men - to! ah du - rar - la co - sì non me la sen - to!*

## No. 7. CAVATINA.—“THERE'S A VOICE THAT I ENSHRINE IN MY HEART.”

*A room in the house of Dr. Bartolo. The windows closed with venetian blinds. Rosina has a letter in her hand.*

**PIANO.**

*Andante. Tutti.* *Strings.* *Wood.* *Vln.*

*f* *p*

*Cl. & Cor. sustain.*



Ob. & Cl. Fl. Vln.

*f p pp f*

ROSINA.

There's a voice that I en-shrine In my heart, and none must know, Ah, Lin -  
 U - na vo - ce po - co fà qui nel cor mi ri - suo - nò, il mio

*Strings pizz. p*

- dor, that voice is thine, 'Tis for thee my heart doth glow, Yes, Lin - do - ro shall be  
 cor fe - ri - to è già, e Lin - dor fu che il pia - gò. Sì, Lin - do - ro mio sa -

*Tutti. f*

mine, I have sworn it, for weal or woe, Yes, Lin - do - ro ... shall be ...  
 - rà, lo giu - ra - i, la vin - ce - rò, sì, Lin - do - ro ... mio sa -

*p f*

mine, I have sworn it, for weal or woe. My in-tent I'll not re -  
 - rà, lo giu - ra - i, la vin - ce - rò. Il tu - tor ri - cu - se -

*Vln. p Cl. & Fag. sustain.*

sign, Though my guar-dian should say no, He my love need not di -  
 - rò, Io l'in-ge - gno a-guz - ze - rò, Al - la fin s'ac - che - te -

vine, Till my hand I may be-stow, Yes, Lin - do - ro shall be mine, I have  
 - rà, E con-ten - ta io re - ste - rò, Sì Lin - do - ro mio sa - rà, lo giu -

sworn it, for weal or woe, Yes, Lin - do - ro shall be mine, I have . .  
 - ra - i, la vin - ce - rò, sì Lin - do - ro mio sa - rà, lo giu -

sworn it, for weal or woe.  
 - ra - i, la vin - ce - rò.

*Moderato.*  
*Fl. & Cl.* *Vln.*

*Fl. & Cl.*

*Vln.*



*tr* *Vins.*

*tr* *p*

ROSINA.

*f* *p* *f*

I am . . all . . gen - tle-ness, I'm all de -  
 Io so - - no . . do - ci - le, son ri - spet -

*Strings.*

vo - - tion, Hum - ble, . . o - be - dient, all soft e -  
 to - - sa, So - no ob - be - dien - te, dol - ce, a - mo -

mo - - - tion, I can be rul'd with ease, I can be rul'd with ease, nor guidance  
 ro - - - sa, Mi la - scio reg - ge - re, mi la - scio reg - ge - re, mi fo gui -

spurn, nor . . gui - dance spurn, But if you cross my will, or what I do . . take ill, Like a - ny  
 - - dar, mi . . fo . . gui - dar. Ma se mi toc - ca - no dov'è il mio de - bo - le, Sa - r - u - na

*Wind sustain.*

vi - per I will turn, A thou-sand tricks I'll play, but I will  
 vi - pe - ra, sa - rò, E cen - to trap - po - le pri - ma di

have . . my way, this all must learn, this all must learn, a thou-sand  
 ce - de - re, fa - rò gio - car, fa - rò gio - car, e cen - to

tricks I'll play, but I will have my way, this all must learn, this all must  
 trap - po - le pri - ma di ce - de - re fa - rò gio - car, fa - rò gio -

*col canto.* *a tempo.*

learn, a thou - sand tricks I'll play, but I will have my way, a thou-sand  
 car, e cen - to trap - po - le pri - ma di ce - de - re e cen - to

*col canto.* *a tempo.*

*a piacere.*  
 tricks I'll . . . play, but . . . I will . . . have my . . . way.  
 trap - po - le fa - rò, fa - rò gio - car.



I am all gen - tle-ness, all soft e -  
 Io so - no do - ci - le, so - no ob-be -

*cresc.*

- mo-tion. I can be rul'd with ease, nor guidance spurn. . . But if you  
 - dien-te mi la - scio reg - ge - re, mi fo gui - dar. . . . Ma se mi

*f*

cross my will, or what I do . . take ill, like a - ny vi - per . . I will  
 toc - ca - no dov 'è il mio de - bo - le, sa - rò u - na vi - pe - ra, sa -

turn, a thousand tricks I'll play, but I will have my way, this all must learn, this all must  
 - rò, e cen - to trap - po - le pri - ma di ce - de - re fa - rò gio - car, fa - rò gio -

learn, a thousand tricks I'll play, but I will have my way, this all must learn, this all must  
 - car, e cen - to trap - po - le pri - ma di - ce - de - re fa - rò gio - car, fa - rò gio -

*col canto a tempo*

*a piacere.*

learn, a thousand tricks I'll play, but I will have my way, a thousand tricks I'll play, but  
 car, e cen - to trap - po - le pri - ma di ce - de - re e cen - to trap - po - le fa -

*col canto.* *a tempo.*

*Più allegro.*

I will . . . have my . . . way, a thousand tricks I'll play to have my way, thousands of  
 rò, fa - rò gio - car, e cen - to trap - po - le fa - rò gio - car, e cen - to

*Tutti.* *f*

tricks I'll play to have my way, to have my way, to have my  
 trap - po - le fa - rò gio - car, fa - rò gio - car, fa - rò gio -

way, to have my way.  
 car, fa - rò gio - car.

*f*

*ff*



RECITATIVE.

ROSINA.

Yes, yes, I shall suc-ceed. If I could on - ly en - list a trus - ty mes - senger. I've  
*Si, sì, la vin-ce - rò. Po-tes - si al me - no man - dar - gli que - sta let - te - ra. Ma*

no one, not a soul to con - fide in, I am watch'd by an Ar - gus, Oh it's frightful! All the  
*co - me! Di nes-sun qui mi fi - do: il tu - to - re ha cent' oc - chi, ba - sta, ba - sta: si - gil -*

(Goes to the writing-table and seals the letter.)

same I will seal it. With Fi - ga - ro he was there. I saw them talk - ing quite  
*lia - mo - la in - tan - to. Con Fi - ga - ro il bar - bier dal - la fi - ne - stra di -*

pleasant-ly to - ge - ther, in the morn - ing. Fi - ga - ro might do something, he's ci - vil and o -  
*scor-rer l'ho ve-du-to più d'un' o - ra. Fi - ga - ro è un ga - lan - tuo - mo, un gio-vin di buon*

FIGARO.

bli-ning. I'll see if I can get him to take this let-ter. Oh, good day, my young  
*co - re, chi sa ch'ei non pro - teg - ga il no-stro a - more! Oh, buon dì, Si - gno -*

ROSINA.

FIGARO.

ROSINA.

FIGARO.

la - dy. Good morning, Senor Fi-garo. How say you? what's a - miss? I'm out of spi-rits. Im -  
*ri - na. Buon gior-no, Signor Fi-ga-ro. Eb - be - ne? che si fa? Si muor di no - ia. Oh*

ROSINA.

- pos-sible! A charm-ing girl is al-ways lively, bril-liant, and sometimes saucy— Ah! ah! you are quit  
*dia-vo-lo! pos - si - bi - le! U - na ra - gaz-za bel - la e spi - ri - to - sa— Ah! ah! mi fa - te*

co - mi - cal! Of what use is my live - li - ness? for whom should I be charming? imprison'd in these  
*ri - de - re! Che mi ser - ve lo spi - ri - to, che gio - va la bel - lez - za, se chiu-sa sem-pre*



FIGARO.

walls, and see-ing no one; if this life's to con-ti-nue, would I were bu-ried! That you were  
sto fra quat-tro mu-ra, che mi par d'es-ser pro-prio in se-pol-tu-ra? In se-pol-

(taking her aside.)

ROSINA.

FIGARO.

ROSINA:

bu-ried? Oh fie! I've something to tell you. My guardian's step— You hear it? Yes, I  
- tu-ra? oi-bò! Sen-ti-te; io vo-glio. Ec-co il tu-tor. Dav-ve-ro? Cer-to,

FIGARO.

hear it coming this way. In some cor-ner I'll hide from his vi-si-ta-tion. I've a message to de-  
cer-to; è il suo pas-so. Sal-va, sal-va! fra po-co ci ri-ve-dre-mo: ho da dir-vi qual che

(Figaro hides himself, but peeps out during the following scene. Rosina retires.)

ROSINA.

FIGARO.

ROSINA.

li-ver. I, too, have something, Se-nor Fi-ga-ro. Then present-ly meet me. He's real-ly charming.  
co-sa. E an-cor i-o, si-gnor Fi-ga-ro. Bra-vis-si-ma. Va-do. Quan-to è gar-ba-to!

BARTOLO.

ROSINA (at the back).

Where is that ras-cal Fi-ga-ro? Ah, scoundrel! Quack of a barber! I'd like to thrash you! There he is, always  
Ah! di-sgra-zia-to Fi-ga-ro! ah in-de-gno! ah ma-le-det-to! ah scel-le-ra-to! (Ec-co qua: sempre

BARTOLO.

scol-ding. Such things were ne-ver heard of. I'd no one ill this mor-ning, now, here's a house of  
gri-du.) Ma si può dar di peg-gio! U-no spe-da-le ha fat-to di tut-ta la fa

sickness; what with narco-tics, bleed-ings and a-næs-the-tics. Say, Ro-si-na, have you seen him, the im-  
- mi-glia a for-za d'op-pio, san-gue e stra-nu-ti-glia. Si-gno-ri-na, il Bar-bie-re lo ve

ROSINA.

BARTOLO.

ROSINA.

BARTOLO.

pos-tor? Seen who? I ask you have you seen him? Would it make you un-ea-sy? Perhaps it  
- de-ste! Per-chè? Per-chè lo vo' sa-pe-re. For-se an-ch'è gli v'a-dom-bra? E per-chè



ROSINA.

might. Ah, then I will con-fess. Yes, I have seen him, he's so plea-sant, I  
no? Eb-ben ve lo di-rò. Sì, l'ho ve-du-to, gli ho par-la-to, mi

like him, I con-vers'd with him on various matters, to me most en-ter-tain-ing. (There, jea-lous  
pia-ce, m'è sim-pa-ti-co il suo di-scor-so, il suo gio-via-le a-spet-to. (Cre-pa di

(Exit Rosina.) BARTOLO.

do-tard, burst with your vex-a-tion.) Hersau-cy ways are charming! She flouts me, Yet, I a-  
rab-bia, vec-chio ma-le-det-to.) Ve-de-te che gra-ziet-ta! più l'a-mo, e più mi

-dore her ve-ry shadow. Doubtless, doubtless, by the bar-ber she is put up to mischief. I wonder what he  
sprez-za la bric-co-na. Cer-to, cer-to è il Bar-bie-re che la met-te in ma-li-zia. Chi sa co-sa le ha

AMBROSIUS (yawning).

BERTHA (sneezing).

told her! I'll ask, some one must know. Heigh, Ber-tha! Ambrosius! Et-chi— Aah! did you  
det-to! chi sa! Or lo sa-prò. Ehi Ber-ta! Am-bro-gio! Ec-ci. Ah ah! che co-

BARTOLO.

BERTHA.

BARTOLO.

BERTHA.

call, sir? Tell me— Et-chi— Has the bar-ber been tal-king with Ro-si-na? Et-  
man-da? Din-mi. Ec-ci. Il Bar-bie-re par-la-to ha con Ro-si-na? Ec-

BARTOLO.

AMBROSIUS. BARTOLO.

AMBROSIUS.

-chi— Come, answer, do you hear? yawning i-diot. Aah! Oh my pa-tience! Aah! I'm  
-ci. Ri-spon-di, al-men tu bab-bu-i-no. Ah ah! Che pa-zien-za! Ah ah! che

BARTOLO. BERTHA. BARTOLO. AMBROSIUS. BERTHA.

slee - py! Wake up! Yes, sir, I saw him— Ro - si - na. Aah! Et -  
 son - no! Eb - ben! Ven - ne, ma i - o— Ro - si - na— Ah ah! Ec

AMBROSIUS. BERTHA. BARTOLO.

- chi. Aah! Et - chi. What ser - vants! it is e - nough to drive one cra - zy. Re  
 - cì. Ah ah! Ec - cì— Che ser - ve! ec - co - li qua, son mez - zo mor - ti. An -

AMBROSIUS. BERTHA. BARTOLO.

off then. Aah! Et - chi. A - way with ye, to the de - vil!  
 - da - te. Ah ah! Ec - cì— Eh il dia - vo - lo che vi por - ti?

## No. 8.

## RECITATIVE AND ARIA.—“SLANDER’S WHISPER.”

BARTOLO.

VOICE.

Oh! that scamp of a bar - ber— but I will make him pay me. Ah, Don Ba -  
 Ah! Bar - bie - re d’in - fer - no— tu me la pa - ghe - ra - i— Qua, Don Ba -

PIANO.

si - lio, I’m glad to see you. Oh, and look you, by fair means, or by  
 si - lio: guin - ge - te a tem - po. Oh! io vo - glio per for - za o per a

BASILIO (bowing very low).

foul, I must be married to-morrow to Ro - si - na. You understand me? Sir, there is no mistaking you. I  
 - mor den - tro di - ma - ni spo - sar la mia Ro - si - na. A - ve - te in - te - so? Eh voi di - te be - nis - si - mo, e ap -

(taking him aside.)

just called in to tell you news sur - pri - sing, but ’tis a se - cret: Close by here I’ve  
 - pun - to io qui ve - ni - va ad av - vi - sar - vi— ma— se - gre - tez - za!— è giun - to il



BARTOLO. BASILIO.

seen Count Al-ma-vi-va. Ah! he may be the unknown who courts Ro-si-na. He, and no  
 con - te d'Al-ma-vi-va. Chi? l'in-co-gni-to a-man - te del - la Ro - si - na? Ap - pun - to

BARTOLO. BASILIO.

o - ther. Confound it all! This must be put a stop to. Doubt-less, yes, but quite sub  
 quel - lo. Oh dia - vo - lo! Ah! qui ci vuol ri - me - dio. Cer - to: ma - al - la sor -

BARTOLO. BASILIO.

ro - sa. What do you mean? I mean, in all po-liteness, that you should give an inkling that there's  
 - di - na. Sa - reb - be a dir? Co - sì, con buo - na gra - zia, bi - so - gna prin - ci - pia - re a in - ven -

something sus - pi - ci - ous a - bout the Count, to set the people thinking, hint at some base trans -  
 - tar qual - che fa - vo - la che al pub - bli - co lo met - ta in ma - la vi - sta, che com - pa - rir lo

- ac - tion so that they shun him, be - liev - ing that he's guil - ty. I'll help you with a  
 fac - cia un uo - mo in - fa - me, un' a - ni - ma per - du - ta - io io vi ser - vi -

will. Three days at furthest, I stake my word, Ba - si - lio's ne'er mis - tak - en, and he will be too  
 - rò: fra quat - tro gior - ni, cre - de - te a me, Ba - si - lio ve lo giu - ra, noi lo fa - rem slog -

BARTOLO. BASILIO.

glad to quit the ci - ty. You real - ly think so? I'm cer - tain, I've of - ten  
 - giar da que - ste mu - ra. E voi cre - de - te? - Oh cer - to! - è il mio sì -

BARTOLO. BASILIO.

tried it and suc-ceed-ed. Have you real-ly? but to spread a slan-der— What  
 - ste - ma : e non sba - glia. E vor - re - ste? Ma— u - na ca - lun - nia— Ah

BARTOLO.

of it? Did you e'er trace its course from the be - gin-ning? No, in -  
 dun - que la ca - lun - nia co - s'è, voi non sa - pe - te? No, dav -

BASILIO.

- deed not. No? I'll tell it you, if you'll hear me.  
 - ve - ro. No? U - di - te - mi e ta - ce - te.

*Allegro.*  
*Strings & Fag.* *Fl. & Cl.*

sotto voce.

Slan - - der's whisper, when first be - gin - ning,  
 La ca - lun-nia è un ven - ti - cel - lo,

Like a zephyr, un - no - ticed stea - ling,  
 Un' au - ret-ta as - sai gen - ti - le

*Fl.*



Swift, but ne'er it-self re - veal - ing, Lurks in am-bush, soft - ly gli - ding, Like a  
*Che in - sen - si - bi - le, sot - ti - le, Leg - ger - men - te, dol - ce - men - te In - co -*

*Strings.*

ze-phyr, scarce a - bove the breath 'tis heard. Just a  
*- min - cia in - co - min - cia a su - sur - rar. Pia - no*

*Strings.*

*Cor. & Fag.*  
*p*

mur-mur, scarce - - ly hin - ted,  
*pia - no, ter - - ra ter - ra,*

War - - ning fin - ger, mea - ning  
*Sot - - to vo - ce si - - bi*

glan - ces, Then a his - sing sound ad - van  
*- lan - do. Va scor - ren - do, va scor - ren*

ces, hark, a his-sing sound ad - van - - - ces, Vain a - like es - cape or  
do, va ron - zan - do, va ron - zan - - - do; Nell' o - rec - chie del - la

*cresc. a poco.*

hi-ding, Now sus - picious doubts, sus - picious doubts a - wa - ken, That by none can be mis -  
gen - te S'in - tro - du - ce, s'in - tro - du - ce de - stra - men - te, E le te - ste ed i cer -

*cresc.*

- - ta - ken, Now sus - pi - cious doubts a - wa - ken That by none can be mis - ta - ken, And by none can be de -  
- - vel - li E le te - ste ed i cer - vel - li fa stor - di - re, fa stor - di - re, fa stor - di - re e fa gon -

- - terr'd. A well - tim'd in - si - nu -  
- - fiar. Dal - la boc - ca fuo - ri u -

*Strings.*

*Brass.* *p*

- - a - tion. A sug - ges - ted in - ti - ma - tion,  
- - scen - do. Lo schia - maz - zo va cre - scen - do.

*Cl.*

*cresc.*



Half de - ny - ing, half im - ply - ing, O'er the town 'twill soon be  
 Pren - de for - za a po - co a po - co, Vo - la già di lo - co in

fly - ing, Expec - ta - tion, fear and wonder, Gath'ring strength like dis - tant thunder, E'er increasing, ne - ver  
 lo - co, *Sembra il tuo - no, la tem - pe - sta Che nel sen del - la fo - re - sta Va fi - schiando, bron - to -*

ceasing, Is to new in - ven - tion spurr'd, E - ver gai - ning, ne - ver lo - sing, Round its hap - less vic - tim  
 - lan - do, E ti fa d'or - ror ge - lar. Al - la fin tra - boc - ca e scop - pia, Si pro - pa - ga, si rad -

clo - sing, Till at last there's an ex - plo - sion, Like the bat - tle's fierce com -  
 - dop - pia E pro - du - ce un'e - splo - sio - ne, Co - me un col - po di can -

mo - tion, like the battle's fierce com - mo - tion, Or when midnight tempest  
 no - ne, co - me un col - po di can - no - ne, Un tre - muo - to, un tem - po -

*Tutti.*



crashes 'Thro' the lightning's lu - rid flashes, When the midnight tempest crashes, And the voice of doom is  
 - ra - le, un tre-muo - to, un tem-po - ra - le, un tre-muo - to, un tem-po - ra - le Che fa l'a-ria rim-bom -

heard, 'Tis as when the tempest crashes, Thro' the lightning's lu - rid flashes, When the midnight tempest  
 - bar, Un tre-muo - to, un tem-po - ra - le, un tre-muo - to, un tem-po - ra - le, un tre-muo - to, un tem-po -

crash-es, And the voice of doom is heard. While the  
 - ra - le, Che fa l'a-ria rim-bom - bar. Ob. & Cl. Fl. <sup>3</sup> E il me -

wretch, condemn'd by slan - der, Crush'd and friend - less forth must wan - der, Till be -  
 - schi - no ca - lun - nia - to, Av - vi - li - to, cal - pe - sta - to, Sot-to il

wil - der'd and des - pair - ing, In the tomb he sinks un - heard. While the  
 può - bli - co fla - gel - lo Per gran sor - te va a cre - par. E il me -

*colla parte.*

*p* *cresc.* *Tutti.*



wretch, condemn'd by slan-der, Crush'd and friendless forth must wan-der, Till be-wil-der'd and des-  
 - schi - no ca - lun - nia - to, Av - vi - li - to, cal - pe - sta - to, Sot - to il pub - bli - co fla -  
*Strings & Fag.*

*pp*

- pair - ing, In the tomb he sinks un - heard.  
 - gel - lo Per gran sor - te va a cre - par.

*Cor.*

Yes, the wretch, condemn'd by slan-der, Crush'd and friend-less, forth must  
 E il me - schi - no ca - lun - nia - to, Av - vi - li - to, cal - pe -

3

wan-der, Till be-wil-der'd and des-pair-ing, In the  
 - sta - to Sot - to il pub - bli - co fla - gel - lo Per gran

*colla parte.* *p* *cresc.*

tomb he sinks un - heard. Yes, the wretch, con-demn'd by slan-der, Crush'd and  
 sor - te va a cre - par. E il me - schi - no ca - lun - nia - to, Av - vi -

*f* *pp*

friend - less forth must wan - der Till be - wil - der'd and des - pair - ing In the  
 - li - to, cal - pe - sta - to Sot - to il pub - bli - co fla - gel - lo Per gran

tomb he sinks un - heard, Till be - wil - der'd and des - pair - ing in the tomb he sinks un -  
 sor - te va a cre - par, sot - to il pub - bli - co fla - gel - lo per gran sor - te va a cre -  
*Tutti.*  
*f*

- heard, till be - wil - der'd and des - pair - ing in the tomb he sinks un - heard, till in the  
 - par, sot - to il pub - bli - co fla - gel - lo per gran sor - te va a cre - par sì va a cre -

tomb, till in the tomb he sinks un - heard.  
 - par, sì va a cre - par, sì va a cre - par.



## RECITATIVE.

BASILIO. BARTOLO.

VOICE. Well, your opinion? Ah, I don't know; but meanwhile, the time is press-ing let us  
 Ah! che ne di-te? Eh! sa-rà ver, ma in-tan-to si per-de tem-po, e qui

PIANO. have no more talk-ing, No, my own plan is the saf-est; we can set-tle it at  
 strin-ge il bi-so-gno. No: vo' fa-re a mo-do mi-o; in mia ca-me-ra an-

once. Let us to-ge-ther go and draw out the contract this ve-ry in-stant. When I am once her  
 -diam. Voglio che in-sie-me il con-trat-to di noz-ze o-ra sten-dia-mo. Quan-do sa-rà mia

hus-band I soon shall put a stop to her flir-ta-tions and machi-na-tions. I know how to  
 mo-glie, da que-sti zer-bi-not-ti in-na-mo-ra-ti, met-ter-la in sal-vo sa-rà pen-sier

BASILIO. (They enter the first door R. H.)  
 rule her. (Con-ceil-ed do-tard! not e-ven how to school her.)  
 mi-o, (Ven-gan da-na-ri: al re-sto son qua i-o.)

## No. 9.

## RECITATIVE AND DUET.—“CAN IT BE.”

FIGARO (coming forward cautiously).

VOICE. How lucky that I heard them. All's fair in war-time. Long live our va-liant Doc-tor!  
 Ma bra-vi! ma be-no-ne! ho in-te-so tut-to. Ev-vi-va il buon Dot-to-re.

PIANO. In-fa-tu-a-ted do-tard! Her hus-band? the ga-by, He'll find those grapes are sour.  
 Po-ve-ro bab-bu-i-no! Tua spo-sa? eh, vi-a! pu-li-sci-ti il boc-chi-no.

While they're deep in their fi-gures I must find, aye, and warn the fair Ro-si-na;  
 Or che stan-no là chiu-si pro-cu-riam di par-la-real-la ra-gaz-za:

ROSINA. FIGARO.

she's com - ing this way. What news, good Se - nor Fi - ga - ro? There's news that will as - tound you.  
*ec - co - la ap - pun - to. Eb - be - ne, si - gnor Fi - ga - ro? Gran co - se, si - gno - ri - na.*

ROSINA. FIGARO. ROSINA. FIGARO.

Well, what is it? There'll be cake in the mor - ning. Pray sir, what do you mean? I sim - ply  
*Si, dav - ve - ro? Man - ge - rem dei con - fet - ti. Co - me sa - reb - be a dir? Sa - reb - be a*

mean that to - mor - row mor - ning ear - ly your pre - cious guar - dian has de - ter - mined to  
*di - re, che il vo - stro bel Tu - to - re ha sta - bi - li - to es - ser den - tro do -*

ROSINA. FIGARO.

be your lo - ving hus - band! What non - sense! It is no non - sense, he's clo - set - ed with -  
*- man vo - stro ma - ri - to. Eh vi - a! Oh ve lo giu - ro; a sten - der il con -*

ROSINA.

- in there, and Ba - si - lio, his coun - sel - lor, is draw - ing out the con - tract. Yes? is  
*- trat - to col ma - e - stro di mu - si - ca là den - tro s'è ser - ra - to. Sì? oh*

that their pre - sent plan? we'll not dis - turb them, they'll find their match in me. Now tell me, Se - nor  
*l'ha sba - glia - ta af - fè! po - ve - ro scioc - co! l'a - vrà da far con me. Ma di - te, si - gnor*

Fi - ga - ro, a - while a - go, just un - derneath my win - dow, you were talk - ing to some one?  
*Fi - ga - ro, voi po - co fa, sot - to le mie fi - ne - stre par - la - va - te a un si - gno - re?*

FIGARO.

Yes, it was my cou - sin, A young man of some pro - mise, Full of spi - rits, ex - cel - lent heart, just  
*Ah, un mio cu - gi - no. Un bra - vo gio - vi - not - to; buo - na te - sta, ot - ti - mo cor; qui*



ROSINA.  
 now he is com-ple-ting his stu-dies, And the poor boy thinks he will make his for-tune. His  
*ven - ne i suoi stu - di a com - pi - re, e il po - ve - rin cer - ca di far for - tu - na. For -*

FIGARO.  
 for-tune? And so he will. Oh of that I am doubt-ful, between ourselves now, he  
*- tu - na? eh la fa - rà. Oh ne du - bi - to as - sa - i: in con - fi - den - za ha un*

ROSINA. FIGARO.  
 has one dread-ful ble-mish. A dread-ful ble-mish? Yes, dread-ful. Love brings him to dis-  
*gran di - fet - to ad-dos - so. Un gran di - fet - to? Ah, gran - de. E in - na - mo - ra - to*

ROSINA.  
 - trac-tion. Does it real-ly? I'll own to you, your cou-sin has in-spired me with  
*mor - to. Sì, dav - ve - ro? Quel gio - vi - ne, ve - de - te, m'in - te - res - sa mol -*

FIGARO. ROSINA. FIGARO. ROSINA.  
 in - te - rest. Now real-ly! You don't be-lieve me? Oh yes! And does the la - dy, tell me,  
*- tis - si - mo. Per bac - co! Non ci cre - de - te? Oh sì! E la sua bel - la, di - te,*

FIGARO. ROSINA. FIGARO.  
 live at some great distance? Oh yes, that is, no, close by here! Is she handsome? Su-per-bly handsome!  
*a - bi - ta lon - ta - no? Oh no! cio è, qui! due pas - si! Ma è bel - la? Oh bel - la as - sa - i!*

Lis-ten, and in a sen-tence I will des-cribe her. Just sixteen, round and dimpled, dark hair and lashes,  
*Ec - co - vi il suo ri - trat - to in due pa - ro - le. Gras - sot - ta, ge - nia - lot - ta, ca - pel - lo ne - ro,*

ROSINA. FIGARO.  
 cheeks o'er-spread with ro-ses, an eye be-wit-ching, and a hand en-chanting. Her name is? Must I tell  
*guan - cia por - po - ri - na, oc - chio che par - la, ma - no che in - na - mo - ra. E il no - me? Ah il no - me an -*

ROSINA.

FIGARO.

that too? her name is—her name is charming! They call her—Well say— they call her? Let me  
 - co - ra? Il no - me— Ah che bel no - me! Si chia - ma— Eb - ben?— si chia - ma?— Po - ve

think now! they call her— R, o, Ro, s, i, si, Ro - si, n, a, na, Ro - si - na!  
 - ri - na! Si chia - ma R, o, Ro, s, i, si, Ro - si, n, a, na, Ro - si - na!

*Allegro. ROSINA.*  
 Can it be— dare I be - lieve thee? Can it be— I'm his e -  
 Dun-que io son— tu non m'in - gan - ni? Dun-que io son— la for - tu -

*Wind.*  
*Allegro. p Strings. f p*

- lec - ted! (More than half.. it... was... sus - pec - ted, For I  
 - na - ta! (Già me l'e - ro im - ma - gi - na - ta: lo sa -

*f p*

guess'd it . . . long a - - go). Can it be . . . dare I be - lieve thee? (More than  
 - pe - vo . . . pria di . . . te.) Dun-que io son— tu non m'in-gan - ni? (Già me

*Strings only.*

half.. it... was.. sus - pec - ted,.. For.. I... guess'd it... long a -  
 l'e - ro im - ma - gi - na - ta:.. Lo sa - pe - vo... pria di . . .



go, ah, ... yes, ... I ... guess'd it ... long a - go, yes, I ...  
 te, già ... lo ... sa - pe - vo ... pria di ... te, lo sa -

*Fl.* *Wind.*  
*cresc.* *f*

or

guess'd it ... long .. a - go), Fair Ro-si - na, yes be -  
 pe - vo ... pria .. di ... te), Di Lin-do-ro il va-go og-

*F'IGARO.*  
*Vln.*  
*f* *p*

- lieve me, More than life it - self he loves thee, Yes, be - lieve me, fair Ro -  
 - get - to Sie - te voi, bel - la Ro - si - na, Sie - te vo - i, sic - te

*Vln. & Fl.* *Vln.*

- si - na. dear - ly he loves thee. (Oh, her sly - ness quite re-proves me! Oh, her  
 - vo - i, bel - la Ro - si - na. (Oh, che vol - pe so-praf-fi - na! Oh che

*Vln. & Fl.*

sly - ness quite .. re - proves me, ... Yet .. her ... mas - ter ... I ... can ...  
 vol - pe so - praf - fi - na! ... Ma .. l'a - vrà .. dà ... far ... con ...

show, ah . . . yes, . . . her . . . mas - ter . . . I . . . can . . . show, yes, her  
 mi si . . . ma . . . l'a - vrà . . . da . . . far . . . con . . . me, ma l'a -  
 8va.

ROSINA.  
 mas - ter . . . I . . . can . . . show.) Tell me, tell me, how Lin -  
 vrà . . . da . . . far . . . con . . . me.) Sen - ti, sen - ti, ma a Lin -

*pp*

FIGARO.  
 do-ro Can be spoken without fear. Hush, and lis - ten, thy Lin - do - ro, In two moments shall be  
 do - ro, Per par - lar co - me si fa? Zit - to, zit - to, qui Lin - do - ro, Per par - lar - vi or or sa -

*Strings*

ROSINA.  
 here, hush and lis - ten, thy Lin - do - ro in two moments shall be here. How de -  
 rà, zit - to, zit - to, qui Lin - do - ro per par - lar - vi or or sa - rà. Per par -

light - ful! say, where is he? To be cau - tious do en - treat him, I am  
 lar - mi? Bra - vo! bra - vo! Ven - ga pur, ma con pru - den - za; To già

*Wind.*



FIGARO.

dy - ing with im - pa - tience till I meet him, And that none may in - ter - fere.  
 mo - ro, io già mo - ro d'im - pa - zien - za! Ma che tar - da? ma che fa?

He is  
 E-gli at

wait - ing, for a to - ken, He'll de - spair, if you re - ject him, In two lines  
 ten - de, qual - che se - gno, Po - ve - rin, del vo - stro af - fet - to; Sol due ri -

say you ex - pect him, in two lines say you ex - pect him, and di - rec - tly, he'll ap -  
 ghe di bi - gliet - to, sol due ri - ghe di bi - gliet - to gli man - da - te e qui ver -

pear, and di - rec - tly he will ap - pear— yes, di - rec - tly, yes, di - rec - tly he'll ap -  
 rà, gli man - da - te e qui ver - rà . gli man - da - te, gli man - da - te e qui ver -

*f*

ROSINA. FIGARO. ROSINA.

pear, Well, what think you? Oh, I could not— Why so frighten'd? And I  
 rà, Che ne di - te? Non vor - re - i. Su, co - rag - gio. Non sa -

*Vlns.*

*p*

FIGARO. ROSINA. FIGARO. *a piacere.*

would not. Just one line now. I'm ashamed to— Why ashamed? there's no cause! no, none. Come at once and write a  
*pre - i. Sol due ri - ghe. Mi ver - go-gno Ma di che? ma di che? sia sa!* *Pre-sto presto, quail bi*

*Tutti.*

*f*

(takes the letter from her pocket and gives it him.)

ROSINA. FIGARO. *a piacere.*

let-ter. Write a let-ter? Oh, it is done. Why, it was writ-ten! I'm a  
*gliet-to. Un bi - gliet-to? ec - co - lo qua. Già e - ra scrit - to! ve' che*

*p f colla parte. Strings & Fag.*

ROSINA.

blockhead! I'm a blockhead! From her cun-ning I can bor-row. Fly a way, all thought of  
*be-stia! ve' che be-stia! Il ma - e - stro fac-cio a le - i! For - tu - na - ti af - fet - ti*

FIGARO.

sor - row, Now at last I . . . shall be . . . blest. Yes, from her I'll cun - ning  
*mie - i, Io co - min-cio a re - spi - rar. Ah che in cat - te - dra co -*

ROSINA.

bor - row, I her pu - pil . . . stand con - - fess'd. Ah, with joy . . . will dawn . . . each  
*ste - i Di ma-li - zia . . . può det - - tar. Ah tu so - lo, a-mor, . . . tu*

*f p Strings pizz.*



mor - row, For my heart . . is now . . . at rest, . . . for my  
se - i, Che mi de - vi con - so - lar, . . . che mi

heart, ah yes, my heart is now at rest. Ah with joy will dawn each  
de - vi, che mi de - vi con - so - lar. Ah tu so - lo, a - mor, tu

FIGARO. sotto voce.

In de-ceit the sex is tho - - - - -  
Donne, don-ne, e-ter-ni De - - - - -

mor - row, For my heart is now at rest. Ah with  
se - i, Che mi de - vi con - so - lar. Ah tu

- rough, None their craft, no, none their craft, no none their craft has e'er ex - press'd! In de-ceit the sex is  
- i, Chi v'ar-ri - va, chi v'ar - ri - va, chi v'ar-ri-va a in-do - vi - nar. don-ne, don-ne, e-ter-ni

joy will dawn each mor - row, for my heart is now at  
so - lo, a - mor, tu se - i, che mi de - vi con - so -

tho - - - - - rough, none their craft, no none their craft, no. none their craft has e'er ex -  
De - - - - - i, chi v'ar-ri - va, chi v'ar - ri va, chi v'ar-ri-va a in-do vi -

rest. Tell me, tell me, how Lin - do - ro—  
- lar. Sen - ti, sen - ti, ma Lin - do - ro—

- press'd! He is near. In two  
- nar! Qui ver - ra. A mo -

*Fl. Fag. & Cor.* *Cl.* *cresc.*

To be cautious, do en - treat him—  
Ven - ga pur, ma con pru - den - za.

moments, in two moments he'll be here. I shall see the coast is  
- men - ti per par - lar - vi qui sa - rà. Zit - to, zit - to, qui ver -

*f*

ROSINA.

clear. Fly a - way . . . all thought of sor - row, Now at last . . . I shall . . . be  
- rà. For - tu - na - ti af - fet - ti mie - i, Io co - min - cio a re - spi -

*p*

blest, . . . ah, now at last I shall be blest. Ah, with  
- rar . . . co - min - cio a re - spi - rar. Ah, tu

In de - ceit the sex is  
Don - ne, don - ne, e - ter - ni



joy will dawn each mor - row, . . . For . . . my . . . heart is . . . now . . . at . . .  
so - lo, a - mor, tu . . . se - i . . . Che . . . mi . . . de - vi . . . con - so -

tho - - - rough, none their craft, no, none their craft, no, none their craft has e'er ex -  
De - - - i, chi v'ar - ri - va, ehi v'ar - ri - va, chi v'ar - ri - va a in - do - vi -

rest. Ah, with joy . . . will . . . dawn each mor - row, . . . for . . . my . . .  
- lar. Ah tu so - lo, a - mor, tu se - i . . . che . . . mi . . .

- press'd, Yes, in de - ceit the sex is tho - - - rough, none their craft, no, none their  
- na - re? Donne, don-ne, e-ter-ni De - - - i, chi v'ar - ri - va, chi v'ar -

heart . . . is . . . now . . . at . . . rest, yes, . . . my heart is now at  
de - vi . . . con - so - lar, che . . . mi de - vi con - so -

craft, no, none their craft has e'er ex - press'd, none their craft, no, none their craft has e'er ex -  
- ri - va, chi v'ar - ri - va a in - do - vi - nar? Tutti. chi v'ar - ri - va, chi v'ar - ri - va a in - do - vi -

rest, . . . ah, my heart is now at rest, ah, yes, my heart, ah, yes, my  
- lar, . . . che mi de - vi con - so - lar, sì, con - so - lar, sì, con - so -

- press'd, none their craft, no, none their craft has e'er ex - press'd, no, none their craft, no, none their  
- nar? chi v'ar - ri - va, chi v'ar - ri - va a in - do - vi - nar, a in - do - vi - nar, a in - do - vi -

heart is now at rest.  
- lar, si con - so - lar. (*Exit Figaro.*)

craft has e'er ex-press'd!  
- nar, a in - do - vi - nar?

*ff*

No. 10

RECIT. AND ARIA.—“TO A MAN OF MY IMPORTANCE.”

VOICE. *ROSINA.* *BARTOLO.*

Now all my doubts are ended, and to Fi-ga-ro I e-ver shall be grateful. Come here, child, there's a  
O - ra mi sen - to me-glio: questo Fi-ga-ro è un bra-vo gio - vi-not-to. In - som - ma, col - le

PIANO.

question that you must answer, like a good Ro-si-na: What did the bar-ber call a-bout this  
buo - ne po-trei sa-pe-re dal - la mia Ro-si-na che ven-ne a far co-lui que-sta mat -

*ROSINA.* *BARTOLO.* *ROSINA.* *BARTOLO.* *ROSINA.*

morning? Fi-ga-ro? I don't know, sir. He was here? He was here. 'Twas you he spoke to? Oh yes, 'twas  
- ti-na? Fi-ga-ro? Non so nul-la. Ti par-lò? Mi par-lò. Che ti di-ce-va? Oh mi par -

me. He spoke of diff'rent tri-fles, of the fa-shions from Pa-ri-s, the ill-ness of his daughter Marcel -  
- to di cer-te ba-gat-tel-le, del fi-gu-rin di Fran-cia, del mal del-la sua fi-glia Mar-cel -

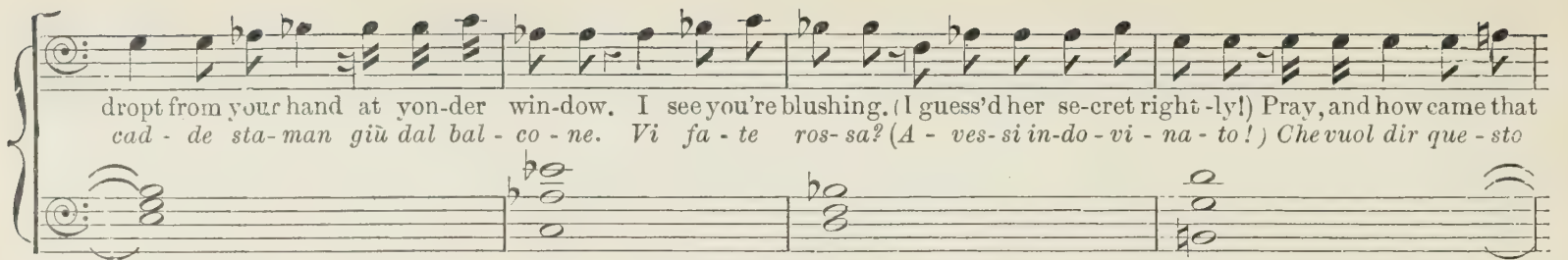
*BARTOLO.*

- li-na. Was that it? Did he not bring you a re-ply to a let-ter sent by the  
- li-na. Dav-ve-ro? ed io scom-met-to che por-to la ri-spo-sta, al tuo bi -

*ROSINA.* *BARTOLO.*

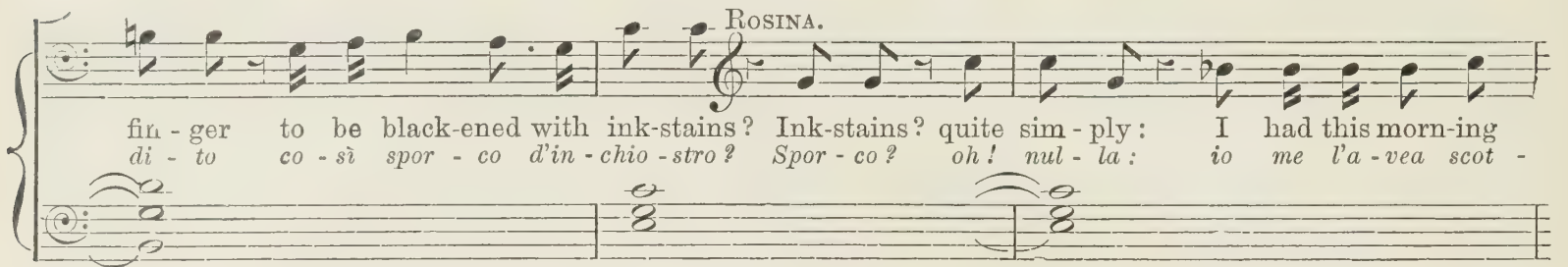
win-dow? By the win-dow? Nay start not! your bal-lad that you call'd the “Vain Pre-cau-tion,” that you  
- gliet-to. Qual bi-gliet-to? Che ser-ve! L'a-riet-ta dell' i-nu-til Pre-cau-zio-ne che ti





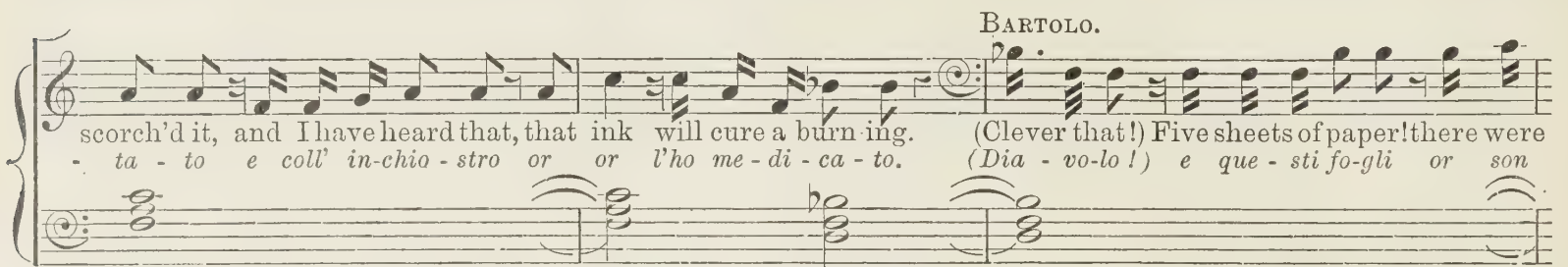
dropt from your hand at yon-der win-dow. I see you're blushing. (I guess'd her se-cret right-ly!) Pray, and how came that  
*cad - de sta-man giù dal bal - co - ne. Vi fa - te ros-sa? (A - ves-si in-do - vi - na - to!) Che vuol dir que - sto*

ROSINA.



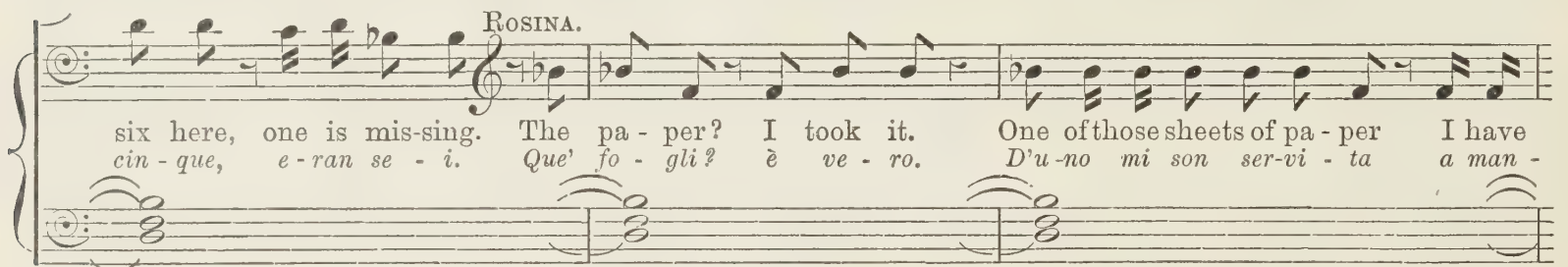
fin - ger to be black-ened with ink-stains? Ink-stains? quite sim - ply: I had this morn-ing  
*di - to co - sì spor - co d'in - chio - stro? Spor - co? oh! nul - la: io me l'a - vea scot -*

BARTOLO.



scorch'd it, and I have heard that, that ink will cure a burn-ing. (Clever that!) Five sheets of paper! there were  
*ta - to e coll' in - chio - stro or or l'ho me - di - ca - to. (Dia - vo - lo!) e que - sti fo - gli or son*

ROSINA.



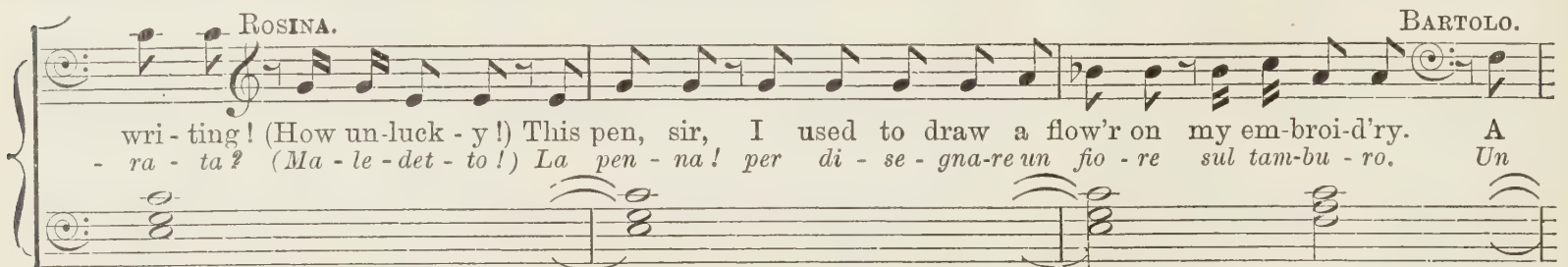
six here, one is mis-sing. The pa - per? I took it. One of those sheets of pa - per I have  
*cin - que, e - ran se - i. Que' fo - gli? è ve - ro. D'u - no mi son ser - vi - ta a man -*

BARTOLO.



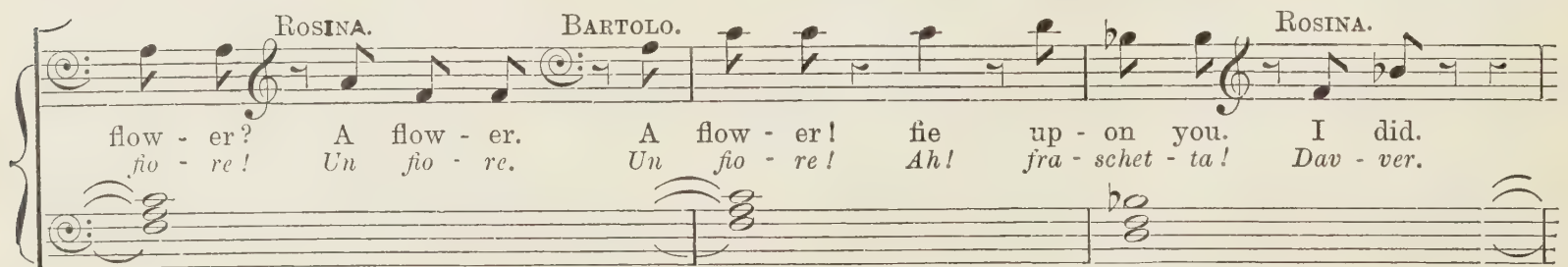
wrapp'd round some sweet-meats for Marcel - li - na. Oh, ca - pi - tal! and this pen too was late-ly used for  
*- dar de' con - fet - ti a Marcel - li - na. Bra - vis - si - ma! e la pen - na per - chè fu tem - pe -*

ROSINA. BARTOLO.



wri - ting! (How un-luck - y!) This pen, sir, I used to draw a flow'r on my em-broi-d'ry. A  
*- ra - ta? (Ma - le - det - to!) La pen - na! per di - se - gna - re un fio - re sul tam - bu - ro. Un*

ROSINA. BARTOLO. ROSINA.



flow - er? A flow - er. A flow - er! fie up - on you. I did.  
*fio - re! Un fio - re. Un fio - re! Ah! fra - schet - ta! Dav - ver.*

BARTOLO. ROSINA. BARTOLO. ROSINA. BARTOLO.



Si - lence. You know, sir— I've heard e-nough. Oh, sir— No more, be si - lent.  
*Zit - to. Cre - de - te. Ba - sta co - sì. Si - gnor. Non più, ta - ce - te.*

*Andante maestoso.*

BARTOLO.

To a man of my im - por - tance Dare you of - - fer such ex  
 A un dot - tor del-la mia sor - te Que - ste scu - - se, si - - gno .

*Strings.**Andante maestoso. pp*

- cu - - ses? To a man . . . of my im - portance dare you of - fer such ex -  
 - ri - - na! A un Dot - tor . . . del - la mia sor - te que - ste scu - se, si - gno -

*Wind sustain.*

- cu - ses? Screen in fu - ture such a - bu - ses Bet - ter, or they'll be perceiv'd, better, bet - ter, somewhat  
 - ri - na! Vi con - si - glio, mi - a ca - ri - na, Un po' me - glio a im - po - stu - rar, me - glio, me - glio, me - glio,

*Strings.*

bet - ter, screen in fu - ture such a - bu - ses bet - ter, or they'll be perceiv'd, better, bet - ter, somewhat  
 me - glio, vi con - si - glio, mi - a ca - ri - na, un po' me - glio a im - po - stu - rar, me - glio, me - glio, me - glio,

bet - ter, screen in fu - ture such a - bu - ses somewhat bet - ter, or . . . they'll  
 me - glio, vi con - si - glio, mia ca - ri - na, un po' me - glio a im - po - - - stu -

*Fl.  
Cl.**Vln.*



be . . per- ceiv'd, screen in fu - ture such a - bu - - ses, so they can - not be . . per -  
 - rar . . sì sì vi con - si - glio, mia ca - ri - - na, un po' me- glio a im- po - stu -

*Fl. Cl.*

*Vln.*

- ceiv'd. To a man of my im - por- tance, Dare you of - fer such ex -  
 - rar. A un Dot - tor del - la mia sor - te Que - ste scu - se, si - gno -

*Fl. Cl.*

- cu - ses? Screen in fu - ture such a - bu - ses, So they can - not be per -  
 - ri - na! Vi con - si - glio, mia ca - ri - na, Un po' me- glio a im- po - stu -

- ceiv'd, so . . they can - not be per- ceiv'd, so . . they can- not, so they cannot be per -  
 - rar, un . . po' me - glio a im- po - stu - rar, un po' me- glio, un po' meglio a im- po - stu -

*Cor. & Fag.*

*f*

- ceiv'd.  
 - rar.

*Cl.*

*p*



Sweetmeats sent to Mar-cel - li - na!  
*I con-fet-ti al-la ra - gaz - za!*

Patterns drawn for your em -  
*Il ri - ca - mo sul tam -*

*Vln.*

- - broi - d'ry!  
 - - bu - ro!

Scorch'd your fin - ger!  
*Vi sco - sta - ste:*

Oh fie!  
*eh via!*

oh  
*eh*

fie! Madam, these pretexts are nonsense, Not a word can be believ'd, nonsense, nonsense, utter  
*via! Ci vuol al - - tro, fi - glia mi - a, Per po - ter - mi cor-bel-lar, al - tro, al - tro, al - tro,*

*Strings.*

nonsense, Madam, these pretexts are nonsense, not a word can be believ'd, nonsense, nonsense, ut-ter  
*al - tro, ci vuol al - - tro, fi - glia mi - a, per po - ter - mi cor-bel-lar, al - tro, al - tro, al - tro,*

nonsense.  
*al - tro.*

Know this matter shall be sif-ted!  
*Per - chè man-ca là quel fo - glio?*

Wherefore was this pa-per  
*Vc' sa - per co - te-sto im-*

*Cl & Fag.*



lif - ted?                      Wherefore was this paper lif - ted?                      No pre - tences shall a -  
 - bro - gliò.                      Per - chè man - ca là quel fo - gliò?                      So - no i - nu - ti - li le

- - vail you, Have a care                      how you pro - voke me,                      have a care                      how you pro -  
 smor - fie, Fer - ma là,                      non mi toc - ca - te,                      fer - ma là,                      non mi toc -  
 Wind.

- - voke me, No, in de - ceit think not to cloak thee, Lies by lies are not re - -  
 - - ca - te. No, fi - glia mia, non lo spe - ra - - te Ch'io mi la - sci in - fi - - noc - -

- - triev'd, . . . No, in de - ceit think not to cloak . . . thee, lies by lies are not re -  
 - - chiar, . . . no, fi - glia mia, non lo spe - ra - - te ch'io mi la - sci in - fi - noc -

- - triev'd, To a man of my im - por - tance, Dare you of - fer such ex  
 - - chiar. Aun Dot - tor del - la mia sor - te Que - ste scu - se, si - gno -



cu - ses? Try and screen all such a - bu - ses, So they can - not be per -  
 ri - na! Vi con - si - glio, mia ca - ri - na, Un po - co me - glio a im - po - stu -

ceiv'd, so they can - not be per - ceiv'd, so they can - not, so they cannot be per -  
 rar, un po' me - glio a im - po - stu - rar, un po' me - glio, un po' meglio a impostu -

*f*

ceiv'd. Come, confess now, 'twas to  
 rar. Via ca - ri - na, con - fes -

*Sva.*  
*p*

joke me. Come, be friends then, and say thou'rt  
 sa - te. Son di - spo - sto a per - do -

griev'd. How, no an - swer? rage will choke me! Still no an - swer? rage will  
 nar. Non par - la - te? vi o - sti - na - te? non par - la - te? vi o - sti -



choke me! More and more I feel ag-griev'd, more and more I feel ag-griev'd.  
 - na - te? So ben io quel che ho da far, so ben io quel che ho da far.

*pp* *f*

3 3

*Allegro vivace.* *Strings.*

Mark, my la - dy, for the  
 Si - gno - ri - na, un' al - tra

*p*

fu - ture, I, Don Bar - to - lo, have said it, I, per - force, will save your cre - dit, I, Don Bar - to - lo, have  
 vol - ta Quan - do Bar - to - lo an - drà fuo - ri, Si - gno - ri - na, un' al - tra vol - ta Quan - do Bar - to - lo an - drà

*Fl.* *cl.* *cresc.*

said it, I, per - force, will save your cre - dit, I will safe - ly lock you in.  
 fuo - ri, La con - se - gna ai ser - vi - to - ri A suo mo - do far sa - prà.

*Wind tacet.*

*Fag.*

Mark, my la - dy, for the fu - ture, I, Don Bar - to - lo, have  
 Si - gno - ri - na, un' al - tra vol - ta Quan - do Bar - to - lo an - drà

said it, I per-force will save your cre-dit, I, Don Bar-to-lo, have said it, I per-force will save your  
 fuo-ri, si-gno-ri-na, un'al-tra vol-ta quan-do Bar-to-lo an-drà fuo-ri la con-se-gna ai ser-vi-  
*cl.*

cre-dit, I will safe-ly lock you in. Oh, you flirt, we will be  
 to-ri a suo mo-do far sa-prà. Ah! non ser-vo-no le

e-ven, No-thing now a-gain shall shake me, Nothing now a-gain shall shake me, no-thing now a-gain shall  
 smor-fie, Fac-cia pur la gat-ta mor-ta, fac-cia pu-re, fac-cia pu-re, fac-cia pur la gat-ta

shake me. When a-broad my du-ties take me, when a-broad my du-ties  
 mor-ta. *Vln. & Viola.* Co-spet-ton! per quel-la por-ta, co-spet-ton! per quel-la  
*Vln.*  
*f* *p*  
*Cello. & Fag.*

take me, Not a fly shall en-ter in, no not a fly shall en-ter in.  
 por-ta Nem-men l'a-ria en-trar po-trà, no, nem-men l'a-ria en-trar po-trà.



Try Ro - si - na, at your lei-sure, La - men -  
 È Ro - si-na in - no - cen - ti - na. Scon - so -

- ta - tion, des - pe - ra - tion, New at-tempts at fa - sci - na - tion.  
 - la - ta. di - spe - ra - ta. Eh, non ser - vo - no le smor - fie.

No-thing now a - gain shall shake me, When a - broad my du - ties  
 Fac - cia pur la ga - ta mor - ta. Co - spet - ton! per quel - la

*cresc.*

take me, Not a fly shall en - ter in. Try Ro - si - na, at your  
 por-ta, Nem - men l'a-ria en - trar po - trà. È Ro - si - na in-no - cen -

lei-sure, try Ro-si - na at your lei-sure, la-men-ta-tion, de-spe - ra - tion, la - men - ta - tion, de - spe -  
 - ti - na, è Ro - si - na in-no-cen - ti - na, scon-so - la - ta, di - spe - ra - ta, scon - so - la - ta, di - spe -

- ra - tion, I will try in - car - ce - ra - tion, I will try in - car - ce - ra - tion, I will try in - car - ce -  
 - ra - ta, in sua ca - me - ra ser - ra - ta, in sua ca - me - ra ser - ra - ta, in sua ca - me - ra ser -

*ff*

- ration, And this day I will be - gin, Yes, yes, yes, yes, this ve - ry day, yes, yes, yes, yes, this ve - ry  
 - ra - ta, fin ch'io vo - gliò star do - vrà, Sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì,

day, I will try in - car - ce - ra - tion, And this day I will be -  
 sì, In sua ca - me - ra ser - ra - ta Fin ch'io vo - gliò star do -

*Wind sustain.*

*f*

- gin, Yes, I will try in - car - ce - ra - tion, I will try in - car - ce - ra - tion, I will try in - car - ce -  
 - vrà, Sì, in sua ca - me - ra ser - ra - ta, In sua ca - me - ra ser - ra - ta, In sua ca - me - ra ser -

- ration, And this day I will be - gin, Yes, yes, yes, yes, this ve - ry day, yes, yes, yes, yes, this ve - ry  
 - ra - ta, Fin ch'io vo - gliò star do - vrà, Sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì,



day.  
st.

Vln.

pp

Mark, my la - dy, for the fu - ture, I, Don Bar - to - lo have  
Si - gno - ri - na un' al - tra vol - ta quan - do Bar - to - lo an - drà

p

said it, I, Don Bar - to - lo, have said it, I, Don Bar - to - lo, have said it, I per - force will save your  
fuo - ri, quan - do Bar - to - lo an - drà fuo - ri, quan - do Bar - to - lo an - drà fuo - ri, la con - se - gna ai ser - vi -

cre - dit, I will safe - ly lock you in. Mark, my la - dy, for the  
- to - ri a suo mo - do far sa - prà. Si - gno - ri - na, un' al - tra

fu - ture, I, Don Bar - to - lo, have said it, I, Don Bar - to - lo, have said it, I, Don Bar - to - lo, have  
- vol - ta quan - do Bar - to - lo an - drà fuo - ri, si - gno - ri - na, un' al - tra vol - ta quan - do Bar - to - lo an - drà

said it, I perforce will save your credit, I will safe-ly lock you in.  
*fuo-ri la con-se-gna a' ser-vi-to-ri a suo mo-do far sa-prà.*

Oh you flirt, we will be e-ven, Nothing now a-gain shall shake me, no-thing now a-gain shall  
*Eh, non ser-vo-no le smor-fie, fac-cia pur la gat-ta mor-ta, fac-cia pu-re, fac-cia*

shake me, nothing now again shall shake me. When a-broad my du-ties  
*pu-re, fac-cia pur la gat-ta mor-ta. Co-spet-ton! per quel-lu*

take me, when a-broad my du-ties take me, Not a fly, no, not a fly, no, not a fly shall en-ter  
*por-ta, co-spet-ton! per quel-la por-ta, nemmen l'a-ria, nemmen l'a-ria, nemmen l'a-ria entrar po-*

in, when a-broad my du-ties take me, not a fly shall en-ter in.  
*- trà, co-spet-ton! per quel-la por-ta, nem-men l'a-ria entrar po-trà.* *Vln. & Cl.*



Try, Ro - si - na, at your lei - sure, la - men -  
 E Ro - si - na in - no - cen - ti - na— scon - so -

- ta - tion, des - pe - ra - tion, New attempts at fa - sci - na - tion,  
 - la - ta, di - spe - ra - ta, Eh, non ser - vo - no le smor - fie,

Nothing now again shall shake me, When abroad my du-ties take me,  
 fac - cia pur la gat - ta mor - ta, Co - spet - ton! per quel - la por - ta,

Not a fly shall en - ter in. Try, Ro - si - na, at your lei - sure, try, Ro - si - na, at your  
 Nemmen l'a-ria en - trar po - trà. E Ro - si - na in - no - cen - ti - na, è Ro - si - na in - no - cen -

lei - sure, la - men - ta - tion, des - pe - ra - tion, la - men - ta - tion, des - pe - ra - tion, I will try in - car - ce -  
 - ti - na, scon - so - la - ta, di - spe - ra - ta, scon - so - la - ta, di - spe - ra - ta, in sua ca - me - ra ser -

- ra - tion, I will try in-car-ce - ra - tion, I will try in-car-ce - ra - tion, and this day I will be -  
 - ra - ta, in sua ca-me-ra ser - ra - ta, in sua ca-me-ra ser - ra - ta, fin ch'io vo - glio star do -

- gin. I'm a Doc - tor of im - por - - tance, and I'm  
 - vrà. Un Dot - tor del - la mia sor - - te non si

not to be . . de - ceiv'd, no, no, I'm a Doc - tor  
 la - scia in - fi - noc - chiar, no, no, un Dot - tor del -

of im - por - - - tance, and I'm not to be . . de - -  
 - la mia sor - - - te non si la - scia in - fi - noc - -

- ceiv'd. Try, Ro - si - na, at your lei - sure, la - men - ta - tion, des - pe -  
 - chiar. È Ro - si - na in - no - cen - ti - na, scon - so - la - ta, di - spe -

Fl.  
Cl.



- ra - tion, I will try in - car - ce - ra - tion, and this day I will be -  
 - ra - ta, in sua ca - me - ra ser - ra - ta fin ch'io vo - glio star do -

- gin, Yes, . . . this day I will . . . be -  
 - vrà, fin . . . ch'io vo - glio star . . . do -

- gin, yes, . . . this . . . day I will . . . be -  
 - vrà, fin . . . ch'io . . . vo - glio star . . . do -

- gin, this ve - ry day I will be - gin, this ve - ry day I will be -  
 - vrà, sì fin ch'io vo - glio star do - vrà, sì fin ch'io vo - glio star do -

(Exit.)  
 - gin, I will be - gin, I will be - gin, I will be - gin.  
 - vrà, sì star do - vrà, sì star do - vrà, sì star do - vrà.

## RECITATIVE.

ROSINA.

VOICE. Cease not to storm and blus-ter, bar the doors and the windows, I do not mind you, Such pet-ty  
Bron - to - lo quan - to vuo - i, chiu - di por - te e fi - ne - stre, Io me ne ri - do; già di noi

PIANO.

tyranny turns a woman's temper, and rouses e'en the feeblest with mother-wit and slyness to resistance; when you  
femmi-ne al - la più mar-mot-ta per a-guz-zar l'in-ge-gno e far-la spi-ri-to-sa tut-to a un tratto ba-sta

(Exit.) Enter BERTHA.

think you have cag'd her she most de-fies you. I thought I heard a murmuring, a tal-king in this  
chiu-der-la a chia-ve e il col-po è fat-to! Fi - no - ra in que-sta ca-me-ra mi par-ve di sen -

room; who can have been here? our young la-dy no doubt, perhaps her guardian, always finding some fault. None of our  
- tir un mor-mo-ri-o; sa - rà sta-to il tu-tor col-la pu-pil-la, non ha un'o-ra di ben, Que-ste ra -

COUNT (outside). BERTHA.

ser-vants e-ver an-swer the door. Who is that? With-in there! Com-ing, Et -  
- gaz - ze non la vo - glion ca - pir, bat - to - no. A - pri - te. Ven - go, Ec -

chi, how ve-ry teaz-ing! 'tis the med'-cine this morn-ing brought on this snee-zing.  
- ci, an-co-ra du - ra: quel ta - bac - co m'ha po - sto in se - pol - tu - ra.



## No. 11.

## FINALE I.—“EH, WITHIN THERE.”

PIANO.

*Tutti.* *f* *Marziale.* *pp* *Strings & Fag. tr* *tr*

COUNT.

Eh, with-in there! come good peo-ple! Up, a -  
*Ehi di ca - sa, buo - na gen - te buo - na*

*f* *pp* *tr* *tr*

- rouse ye! eh, eh, with - in there, eh, with - in there, are ye  
*gen - te, ehi, ehi di ca - sa, ehi di ca - sa, niun ri -*

*f* *p* *tr* *tr*

BARTOLO.

sleeping, Eh! Who may this be? An ug - ly fel-low! Scarcely  
*- spon-de! ehi! Chi è co - stu - i? che brut-ta fac-cia? è ub - bri -*

*pp* *Strings & Fag.*

COUNT.

Eh, with - in there, come, con-found ye! fire and  
*Ehi di ca - sa, ma - le - det - ti! ma - le -*

so-ber, who are you? who are you?  
*a - co! chi sa - rà? chi sa - rà?*

*tr* *tr*

*f* *pp*

(seeing Bartolo, feels for something in his pocket.)

thunder! Eh! Ah! All  
*det - ti! ehi! Ah! Sî*

What, sir sol-dier, do you want here?  
*Co - sa vuol, si-gnor sol - da - to?*

*3* *3* *3* *tr* *tr*

*f* *p*

*a piacere.*

right. I'm much o - bliged, sir. Is your name, sir—just wait a moment—here, I  
*Si be-ne ob-bli - ga - to. Sie - te vo - i a - spet - ta un po - co sie - te*

(With this fellow what's to do?)  
*(Qui co-stui che mai vor - rà?)*

*3* *3* *3* *3*

*f* *col canto.*

*a piacere. (reading.)*

have it— Doc-tor O - bo-rem? No, no, O - por-to?  
*vo - i, do-tor Ba - lor - do? Ah ah, Ber - tol - do?*

What's O - bo-rem? what's O - bo-rem? What's O - por-to? what's O -  
*Che Ba-lor - do? che Ba - lor - do? Che Ber-tol - do? che Ber -*

*a tempo.*



- por-to?                      Go to all the de-vils, sir!                      go to all the de-vils, sir! Doc-tor  
 - tol-do?                      eh an-da-te al dia-vo-lo!                      eh an-da-te al dia-vo-lo! Dot-tor

Bar - to - lo, Doc - tor   Bar - to - lo, Doc - tor   Bar - to - lo.   Oh that's ca - pi - tal:   Doc - tor  
Bar - to - lo, Dot - tor   Bar - to - lo, Dot - tor   Bar - to - lo.   Ah bra - vis - si mo:   dot - tor  
*Tutti.* *tr* *tr*

Bar - ba - ro ; that's ca pi - tal, Doc - tor Bar - ba - ro. Yes it's  
 bar - ba - ro ; bra - vis - si - mo, dot - tor bar - ba - ro. Va be

You blockhead !  
 Un cor - no !

*f* *p*

BARTOLO.

ca - pi - tal; why, the diff-'rence is not much, what does it mat - ter (How shall  
 - nis - si - mo; già v'è po - ca, già v'è po - ca dif - fe - ren - za. (Io già

tr

3 3 3 3

*f*

## COUNT.

(Where's Ro-si-na? how get at her? What a  
(Non si ve-de! che im-pa-zien-za! quan-to

I get rid of him and of his clat - - - ter, how shall I get rid of him and of his  
per - do, io già per - do la pa-zien - - - za, io già per-do, io già per - do la pa -

*Strings.* *pp* *Fag.*

meeting for us two.) You're a  
tar-da! do ve sta?) Dun-que

clat - - - ter, oh, ye saints, now help me through, oh, ye saints, now help me through.)  
- zien - - - za, qui pru - den - za ci vor - rà, qui pru-den - za ci vor - rà.)

*Vln. & Ob. tr* *f* *p*

Doc-tor, if I mis - take not? Why that's  
vo - i - sie - te dot - to - re? Va be -

Yes, a Doc-tor, you mis - take not.  
Son dot - to - re, sà si - gno - re.

*tr* *Fl.* *Tutti.* *f*

## BARTOLO.

ca-pi-tal; here, em-brace me, come, old colleague. Stand off, man!  
- nis - si - mo; un ab-brac-cio, qua col - le - ga. In-die-tro.

*p* *tr* *tr* *3* *3*



COUNT (insists on embracing him).

There. Am not I of the pro-fession? I'm the re-giment's phy-  
 Qua. So no anch'io dot-tor per cen-to, ma-ne-sal-co al reg-gi-

*f* *Strings.* *p*

(Presenting a paper.)

- si-cian. And 'tis up-on you I'm quarter'd, and 'tis up-on you I'm  
 - men-to. Dell' al-log-gio sul bi-gliet-to, dell' al-log-gio sul bi-

*a piacere.*

quarter'd, read this or-der, it is quite true, it is quite true, it is quite true, it is quite true.  
 - gliet-to, os-ser-va-te, ec-co-lo qua, ec-co-lo qua, ec-co-lo qua, ec-co-lo qua.

*col canto.*

(Ah,  
(Ah,how wea-ry this pro-ba-tion.  
 ve-nis-se il ca-ro og-get-to.

(What with scorn and in-dig-nation I know scarcely what to  
 (Dal-la rab-bia, dal di-spet-to Io già cre-po in ve-ri-  
 Wood.

Strings &amp; Cor.

Fai - - rest, bless my long-ing view.  
 Del - - la mia fe-li-ci-tà!

do.  
- tà.

I'm a man of mo-de-ra-tion, Not a braw-ler such as  
 Ah, ch'io fo, se mi ci met-to, Qualche gran be-stia-li-

(Rosina enters, stops short on seeing a stranger.) ROSINA.

There's a sol - dier with my  
Un sol - da - to il tu -

Come . . . and end this se - pa - - ra - tion, . . . oh end this se - pa -  
Vie - - ni, vie - ni, il tuo di - - let - to, . . . deh! vie - ni, il tuo di -

you! I scarce know what I do,  
- - tà! ah ch'io fo, Vln. ah ch'io fo

*Fag.*

guar - dian, Here is sure - - ly some - - thing  
- - to - re, co - - sa mai fa - - ran - - no

- - ra - tion, . . oh end this se - pa - - ra - tion, For thy fa - vour let me  
- - let - to, . . . deh vie - ni, il tuo di - - let - to, pien d'a - mor t'at - ten - de

I know scarce - ly what I do, ah I know scarce - ly what I  
qual - che gran bes - tia - - li - tà, sì qual - che gran be - stia - li -

new. Yes, 'tis some - - - thing  
qua? che fa - - ran no . . . . .

sue, . . . . . Yes, . . . . . let . . . . . me  
già, . . . . . t'at . . . . . ten - . . . . . de . . . . .

do, I know scarce - ly, I know scarce - ly, I know scarce - ly what I  
- - tà, ah ch'io fo, se mi ci met - to, qual - che gran be - stia - li -



new, here is sure - - ly some - - thing  
qua? co - sa mai fa - - ran - - no

sue, for . . . thy . . . fa - - vour let me  
già, pien . . . d'a - - mor t'at - - ten - - de

do, I know scarce - - ly what I  
- - tà, qual - che gran be - - stia - - li -

*Cl.* *Wood.*  
*Fag. cresc.*

new, here is sure - - ly some - - thing  
qua? co - sa mai fa - - ran - - no

sue, for . . . thy fa - - vour let . . . me . . .  
già, pien . . . d'a - - mor t'at - - ten - - de . . .

do, I know scarce what I do, what I do, I know scarcely what I  
- - tà, ah ch'io fo, ah ch'io fo, ah ch'io fo, qual-che gran be-stia - li -

(Rosina comes forward on tiptoe.)

new!) (Ah, who is it? he pur -  
qua?) (Ei mi guar-da, s'avvi -

sue.) ('Tis Ro-si - na, I must ap - prise her.)  
già.) (È Ro-si - na, or son con - ten - to.)

do.)  
tù!)

*f* *p* *Ob. & Fag.*

- ceives me.)  
- ci - na.)  
COUNT (softly to Rosina).

What ter - rors seize me! Oh be prudent, or some mischief will en  
(Oh ciel! che sen - to! ah giu - di - zio, ah giu - di - zio per pie -

(I'm Lin - do - ro.)  
(Son Lin - do - ro.)

Fl. & Cl.

- sue!)  
- tà!)  
BARTOLO (seeing Rosina).

Who to pry in here has told thee?  
Si - gno - ri - na, che cer - ca - te?

This is no fit place for  
Pre - sto, presto an - da - te

Why for e - ver must you scold me?  
Va - do, va - do, non gri - da - te.

you.  
via.

Hast - en, hasten, to your chamber, or 'twill be the worse for  
Pre - sto, pre - sto, pre - sto, pre - sto, pre - sto, pre - sto via di

COUNT.

Eh, good dam - sel, I'll go with you. To my  
Ehi, ra - gaz - za, ven - go anch' i - o. In ca -

you.  
qua.

Fellow, have you lost your senses?  
Do - ve, do - ve, si - gnor mi - o?



quar-ters, I must be off now!  
 - ser - ma, oh que - sta è bel - la!

To your quarters?  
 In ca - ser - ma?

To your quarters?  
 In ca - ser - ma?

This is  
 ba - gat -

ROSINA. COUNT (to Bartolo, making his way to the interior of the house).

Dearest. Oh do not—  
 Ca - ra— Oh - cie lo—

Wait, I'm coming.  
 Dun - que va - do— (holding him back.)

too much!  
 - tel - la!

Stand off, here's treason.  
 O - là co - spet - to.

Oh not so  
 Oh non, si -

Non-sense, non-sense,  
 Co - me? co - me?

fast, sir, here no quarters you can find, here no quar-ters you can find.  
 - gno - re, qui d'al-log - gio non può star, qui d'al-log - gio non può star.

No use dis -  
 Eh non s'è

Vln. & Bassi.

(angrily.)

non - sense, non - sense.  
 co - me? co - me?

You've an or - der?  
 Il bre - vet - to?

- pu - ting, sir,  
 re - pli - ca;

I've an or - der of ex - emp - tion,  
 Ho il brevet - to d'e - sen - zio - ne.

of ex -  
 Mio pa -

- emption, Wait a minute, wait a minute, wait a minute, wait a minute, wait a minute, wait a minute, for I have it close by  
dro-ne, Un mo-men-to, un momen-to, un momen-to, un mo-men-to, un momen-to, un momen-to, un momen-to il mo-stre -

(goes to a writing table.)

COUNT.

(to Rosina.)

here.  
rò.

(This is really too pro-vo-king,  
(Ah se qui restar non pos-so.

Dear - est,  
Deh pren -

Strings.

ROSINA.

(Ah me! he's loo-king!)  
(Ohi-mè! ci guar-da!)

BARTOLO (*seeking amongst the papers.*)

(In its place I can - not  
(Ah tro-var-lo an-cor non  
take it.)  
- de - te.)

(Be care - ful.)  
 (Pru - den - za.)

find it,  
 pos - so,

But I know it must be  
 Ma, sì, sì lo tro - ve



(Oh, I'm getting quite distracted, he will part us yet, I fear.)  
(Cen-to smanie io sento addos-so, ah più reg-ge-re non so.)

here.)  
rò.)

COUNT.

(Oh, I'm getting quite distracted, he will part us yet, I fear.)  
(Cen-to smanie io sen-to addos-so, ah, più reg-ge-re non so.)

(Oh, I'm getting quite distracted, he will part us yet, I fear,  
(Cen-to sma-nie io sento addos-so, ah più reg-ge-re non so,

he will part us yet, I fear,  
ah più reg-ge-re non so,

fear, oh, I'm getting quite distracted, he will part us yet, I fear, he will part us yet, I fear, I fear,  
so, cen-to sma-nie io sento addos-so, ah più reg-ge-re non so, ah più reg-ge-re non so, I non

(tossing the document up in the air.)  
COUNT.

fear.)  
so.)

BARTOLO.

Lento.  
(coming forward with a document.)

Sir, I'll not be  
Eh, an-da-te al

fear.)  
so.)

There, found at last.  
Ah! ec-co quà.

(reads)  
By these presents be it known—Doctor Bartolo, and so forth is exempted.  
Colla presente il Dottor Bartolo, etcetera, Esentiamo.

bother'd so!  
dia-vo-lo!

for much waiting  
non mi sta-te

I've no mind.  
più a sec-car.

Tutti.

No, you'd rather play the Cupid, you would rather play the  
Co-sa fa, si-gnor mio ca-ro? co-sa fa, si-gnor mio

COUNT.

Think you so, my Doc - tor Stu - pid, As with you I've fix'd my quarters, I'll not move, as you shall  
 Zit - to là, dottor So - ma - ro, Il mio al-lo-gio è qui fis - sa - to, e in al - lo - gio qui vo'

Cu-pid.  
 ca-ro?

find, Re-ly up - on me.  
 star. Restar sì - cu - ro.

You'll stay here?  
 Vuol re-star?

Sir, my patience holds no lon - ger, I must use some method  
 Oh son stu - fo, mio pa - dro - ne: pre - sto fuo - ri, o un buon ba -

stron - ger. Soon my stick the house shall clear, Quit the house, sir, quit the house, sir, quit the house, sir, quit the  
 - sto - ne Lo fa - rà di qua slog - giar, pre - sto fuo - ri, pre - sto fuo - ri, pre - sto fuo - ri, pre - sto

Cl.  
 Fug.

(seriously.)  
 That's a  
 Dun - que

house, sir, quit the house, sir, or my stick, sir, or my stick the way shall clear.  
 fuo - ri, pre - sto fuo - ri, o un buon ba - sto - ne lo fa - rà di qua slog - giar.

tr  
 p



challenge, you wish to fight, sir? Good! to fight I'm well in -  
 le - i, lei vuol bat - ta - glia? Ben! bat - ta - glia le vo'

*tr*

*f*

- clin'd. Stand a - side then, we'll have a bat - tle! Here our for - ces stand com -  
 dar. Bel - la co - sa è u - na bat - ta - glia! Ve la vo - gliò quì mo -

*tr*

*p*

(approaching Bartolo in a friendly way.)

- bined. Yon - der, mark you, are the tren - ches, If you  
 - strar. Os - ser - va - te! que - sto è il fos - so, L'i - ni -

*f*

*pp*

*tr*

(thrusting at him.) (aside to <sup>3</sup>Rosina,

pass beyond I'll shoot you, Now at - ten - tion, my com - rades, (throw down your  
 - mi - co voi sa - re - te, At - ten - zio - ne, gli a - mi - ci. (giù il faz - zo -

*f*

*p*

*tr*

(shewing her the letter.) (He drops the letter, Rosina lets her handkerchief fall upon it.) a piacere.

kerchief.) Now, at - ten - tion to your guns, shoulder arms, What is it?  
 - let - to.) E gli a - mi - ci, stan di qua, at - ten - zion. Che cos' è?

Trea - son, treason!  
 Fer - ma, fer - ma!

*tr*

*f*

(pretending to see the letter which he picks up.)

Ah! Ah! (perceiving him). Yes, no doubt it's a pre-scrip-tion! No, 'tis a  
 Sì, se fos-se u-na ri-cet-ta! ma un bi-

Let me see it.  
 Vo' ve-de-re.

*pp*

(giving the letter and handkerchief to Rosina.) ROSINA.

let-ter, To this young la-dy, sir, I see it is ad-dress'd, Thank you,  
 - gliet-to, E mio do-ve-re, mi do-ve-te per-do-nar. Gra-zie,

thank you. Would you  
 gra-zie. Vuol bat-

BARTOLO.

For-ward hus-sy, you dis-grace me, Give the let-ter here I tell you, give the let-ter here I  
 Gra-zie un cor-no! qua quel fo-glio, Qua quel fo-glio, im-per-ti-nen-te! im-per-ti-nen-te! im-per-ti-

*f*

fight, sir? Shoul-der arms! Ih!  
 - ta - glia? At - ten-zion! ih!

tell you, Do you hear me? do you hear me? By what fiend are you pos-sess'd?  
 - nen-te! A chi di-co? a chi di-co? a chi di-co? pre-sto qua.



ROSINA.

Sir, it dropt by mis - ad - ven - ture.  
Ma quel fo - glio che chie - de - te,

Does the wash - ing list a -  
Per az - zar - do m'è ca -

Ah!  
ah!

*p*

- larm you?  
- sca - to.

For 'tis that ex - cites your cen - sure.  
È la li - sta del bu - ca - to.

*(Tearing the paper out of her hand.)*

Art - ful hus - sy, art - ful  
Ah fra - schet - ta, ah fra -

*(Enter, on one side, Basilio holding a paper; on the other side enter Bertha.)*

hus - sy! Give it, give it, give it, give it, give it, give it, give it  
- schet - ta! Pre - sto, pre - sto, pre - sto, pre - sto, pre - sto, pre - sto, pre - sto

here, What! a -  
quà. Ah che

*f*

BERTHA.

'Tis the bar - ber,  
Il bar - bie - re,

peo - ple with him!  
quan - ta gen - te!

- mazement!  
ve - do!

in - deed I've wrong'd her, 'Tis the wash - ing,  
ho pre - so ab - ba - glio! È la lis - ta!

oh con - fu - sion!  
son di stuc - co!

*p*

ROSINA.

All in - crea - ses his con -  
Bra - vo, bra - vo il mam - ma -

BERTHA.

Would this noise were a de -  
Non ca - pi - sco, son di

COUNT.

All in - crea - ses his con - fu - sion,  
Bra - vo, bra - vo il mam - ma - luc - co,

BARTOLO.

Most un-for - tu nate al - lu - sion, oh, un - for - tu - nate al -  
Ah son proprio un mamma - luc - co, ah son proprio un mam - ma -

BASILIO.

Sol, sol, sol,  
Sol, sol, sol,

- fu - sion,  
- luc - co;

Well he played in - to the  
Che nel sac - co en - tra - to è

- lu - sion,  
stuc - co;

My poor head no more can  
Qual - che im - bro - glio qui ci

Well he played in - to the  
Che nel sac - co en - tra - to è

snare,  
già,

- lu - sion,  
- luc - co,

Oh, un - for - tu - nate al - lu - sion, I have gone too far I  
Ah, son proprio un mamma - luc - co, oh che gran be - stia - li -

sol,  
sol,

sol, sol, sol,  
sol, sol, sol,



snare, All . . in - crea - ses his con - fu - sion, . . in - crea - ses his con  
già, bra - - vo, bra - vo il mam - ma - luc - co, . . ma bra - vo il mam - ma

bear, My poor head, my poor  
sta, Qui ci sta, qui ci

All . . in - crea - ses his con - fu - sion, . . in - crea - ses his con  
bra - - vo, bra - vo il mam - ma - luc - co, . . ma bra - vo il mam - ma -

fear, I have gone, gone too far,  
- tà, oh, che gran, oh che gran,

do, re,  
do, re,

- fu - sion, . . in - crea - ses his con - fu - sion, Well he played in - to the snare, . . in  
- luc - co, . . . ma bra - vo il mam - ma - luc - co, Che nel sac - co en - tra - to è già, . . en

head, My poor head no more can bear.  
sta, Qual - che im - bro - glio quì ci sta.

- fu - sion, . . in - crea - ses his con - fu - sion, Well he played in - to the snare, . . in  
- luc - co, . . . ma bra - vo il mam - ma - luc - co, Che nel sac - co en - tra - to è già, . . en

I have gone too far, I fear, yes, I have gone too far, I fear, I have gone too far, I  
Oh che gran be - stia - li - tà, che gran, che gran be - stia - li - tà, Oh che gran be - stia - li -

mi, fa, re, sol, mi, la, fa, si, sol, do, For a  
mi, fa, ra, sol, mi, la, fa, si, sol, do, Ma che im -

to tra . . . the to è . . . snare, già, well . . . he . . .  
che . . . nel . . .

no, ci no, sta, my qual poor che im

to tra . . . the to è . . . snare, già, well . . . he . . .  
che . . . nel . . .

fear, too far I fear, yes, I have gone too far, I fear, yes,  
tà be stia li - tà, che gran, che gran be - stia - li - tà, che

storm we must pre pare, for a  
bro - glio è que sto qua, ma che im -

played in to the snare, well . . . he . . .  
sac - co en tra to è già, che . . . nel . . .

head no more can bear, my qual poor  
bro - glio qui ci sta, che im

played in to the snare, well . . . he . . .  
sac - co en tra to è già, che . . . nel . . .

I have gone too far, yes I have gone too far, I fear, yes,  
gran be stia li - tà, che gran, che gran be - stia - li - tà, che

storm, we must pre pare, for a  
bro - glio è que sto qua, ma che im -

*cresc.*



played in - to the snare, in - to the  
 sac - co en - tra - to è già, en - tra - to è

head no more can bear, no more can  
 bro - glio qui ci sta, si qui ci

played in - to the snare, in - to the  
 sac - co en - tra - to è già, en - tra - to è

I have gone too far, I've gone too  
 gran be - stia li - - tà, be - stia li -

storm we must pre pare, we must pre  
 bro - glio è que - sto qua, è que - sto

*cresc.*

(in tears.)

snare, in - to the snare. That's the  
 già, en - tra - to è già. Ec - co

bear, no more can bear.  
 sta, si qui ci sta.

snare, in - to the snare.  
 già, . . . en - tra - to è già.

far, I've gone too far.  
 tà, be - stia li - tà.

pare, we must pre pare.  
 qua, è que - sto qua.

*Ob.*

*f* *p*

way you al - ways treat me! With sus - picions, with sus - picions most un -  
qua! sem - pre un' i - sto - ria; sem - pre op - pres - sa, sem - pre oppressa e mal - trat

*Cl. & Fag.*

- founded, Ac - - eu - sa - tions, quite un - grounded, Oh this life I can - not  
- ta - ta; ah che vi - ta di - spe - ra - ta! non la so più sop - por -

COUNT (threatening Bartolo, and holding him by the arm).

bear! Let her be, 'tis you that vex her!  
- tar. (approaching her.) Tu vien qua, co - sa l'hai fat - to?

BARTOLO.

Oh my poor malign'd Ro - si - na. And 'tis you, sir, that per -  
Ah Ro - si - na po - ve - ri - na. Ah fer - ma - te nien - te af -  
*Vln.* *Strings.*

*Cello.*

ROSINA (holding back the Count).

Oh, have done, or they'll com - pel you.  
BERTHA. Via fer - ma - te - vi, si - gno - re.

Sir, have done, or we'll com - pel you.  
Via fer - ma - te - vi, si - gno - re.

COUNT (drawing his sword).

Off, you scoundrel, off, I tell you, Well, come on then if you  
Ah ca - na - glia, tra - di - to - re, Io ti vo - gliò sub - bi -

plex her. Sir, have done, or we'll com - pel you.  
- fat - to. Via fer - ma - te - vi, si - gno - re.

BASILIO.

Sir, have done, or we'll com - pel you.  
Via fer - ma - te - vi, si - gno - re.

*Cor.*



Neigh - - bours, help here, say no  
Gen - - - te a - iu - to, ma che -

Neigh - - bours, help here, say no  
Gen - - - te a - iu - to, ma che -

dare, well, come on then, if you dare. I'll  
- - sar, io ti vo - glio sub - bis - sar. La -

Neigh - - bours, help here, from this  
Gen - - - te a - iu - to, soc cor

Neigh - - bours, help here, from this  
Gen - - - te a - iu - to, soc cor

*Fl. & Ob.*  
*rinf.*

more to him, Oh, for pi - ty's sake, be - ware.  
- ta - te - vi Gen - te a - iu - to per pie - tà.

more to him, Oh, for pi - ty's sake, be - ware.  
- ta - te - vi Gen - te a - iu - to per pie - tà.

frigh - - ten him, I'll frigh - - ten him.  
- scia - - te - mi, la - scia - - te - mi.

**FIGARO. (enters with his basin under his arm.)**

What's this  
Al - - to

vi - o-lence, Help me out of this af - fair.  
- re - te - mi Gen - te a - iu - to per pie - tà.

vi - o-lence, Help us out of this af - fair.  
- re - te - mi Gen - te a - iu - to per pie - tà.

*Tutti.*  
*p*

noise?  
la!

Good friends and pa-trons,  
Che co - sa ac - cad - de,

*Strings & Wind.*

*Allegro. f* *p*

What is the mat-ter?  
Si - gno - ri mie - i?

Are ye all cra-zy?  
Che chias-so è que-sto?

Why is this clat-ter?  
e - ter - ni De - i!

*Vln. Cello. & Fag.*

Far on the piazza I heard you quarrelling, Out-side the win-dow  
Già sul - la stra-da a que - sto stre - pi - to S'è ra - du - na - ta

there stands a crowd, far down the piaz - za I heard you quarelling,  
mez - za cit - ta, già sul - la stra - da a que - sto stre - pi - to



(aside to the Count.)

out - side the win - dow, there stands a crowd, (Pray, sir, be pru - dent,  
*S'è ra - du - na - ta mez - za cit - tà. (Sig - nor giu - di - zio*

BARTOLO (pointing to the Count).

talk not so loud.) There stands a ruf - fian, There stands a scoun - drel,  
*per ca - ri - tà.) Ques - t'è un bir - ban - te. Ques - t'è un bric - co - ne.*

*f*

Strings & Fag.

(threatening Bartolo with his drawn sword.)

Dou - ble faced block-head!  
 Ah ma - le - det - to!

BARTOLO.

FIGARO (raising his basin, as if he were threatening the Count).

Im - pu - dent cut-throat! My wor - thy sol - dier, you must be  
*Ah di - sgra - zia - to! Si - gnor sol - da - to por - ti ri -*

*p*

ci - vil, Or you'll be pack'd off un - to the de - vil, Behold this ba - sin, by all that's barberous, Here such strong  
*- spèt-to, si - gnor sol - da - to, por - ti ri - spèt - to, O que - sto fu - sto, cor - po del dia - vo - lo, Or la cre -*

lan - guage is not al - low'd. (Sir, I en - treat you, speak not so loud.) 3  
*- an - za le in se - gne - rà. (Si - gnor, giu - di - zio, per ca - ri - tà.)*

COUNT (to Bartolo).

Ug - ly old monkey!  
 Brut - to sci - miot-to!

ROSINA.

Si-lence, good doc-tor.  
 Zit - to, dot - to - re.

BERTHA.

Si-lence, good doc-tor.  
 Zit - to, dot - to - re.

FIGARO.

Si-lence, good doc-tor.  
 Zit - to, dot - to - re.

BARTOLO.

BASILIO.

BARTOLO.

Con - ceit - ed donkey!  
 Bir - bo mal - na - to!

Si-lence, good doc-tor.  
 Zit - to, dot - to - re.

This he shall pay me.  
 Vo - glio gri - da - re.

Oh, don't pro - voke him—  
 Fer - mo, si - gno - re.

Peace, if with  
 Fa - te si

COUNT.

BERTHA.

Oh, don't pro - voke him—  
 Fer - mo, si - gno - re.

Wretch, I will slay thee!  
 Vo - glio am - maz - za - re.

Peace, if with  
 Fa - te si

FIGARO.

Sir, don't pro - voke him—  
 Fer - mo, si - gno - re.

Peace, if with  
 Fa - te si

BASILIO.

Sir, don't pro - voke him—  
 Fer - mo si - gno - re.

Peace, if with  
 Fa - te si

Sve

Sve...



rea - son      you be en - dow'd  
- len - zio      per ca - ri - tà.

rea - son      you be en - dow'd.  
- len - zio      per ca - ri - tà.

COUNT.

No, I will stran - gle him, that I have  
No, vo - gliò uc - ci - der - lo, Non v'è pie -

rea - son      you be en - dow'd.  
- len - zio      pre ca - ri - tà.

rea - son      you be en - dow'd.  
- len - zio      per ca - ri - tà.

Oh pray have mer - cy, see how he's cowed, see how he's  
Fa - te si - len - zio per ca - ri - tà, per ca - ri -

Oh pray have mer - cy, see how he's cowed, see how he's  
Fa - te si - len - zio per ca - ri - tà per ca - ri -

vow'd. . . . .  
tà. . . . .

Oh pray have mer - cy, see how he's cowed, see how he's  
Fa - te si - len - zio per ca - ri - tà. per ca - ri -

Oh pray have mer - cy, see how he's cowed, see how he's  
Fa - te si - len - zio per ca - ri - tà, per ca - ri -

(a great knocking is heard at the street door.)

cowed. Si - lence, what sounds are these? Who knocks so loud?  
 - tà. Zit - ti, chē bus - sa - no. Che mai sa - rà?  
 cowed. Si - lence, what sounds are these? Who knocks so loud?  
 - tà. Zit - ti, chē bus - sa - no. Che mai sa - rà?  
 Who knocks so loud?  
 Che mai sa - rà?  
 cowed. Si - lence, what sounds are these? Who knocks so loud?  
 - tà. Zit - ti, chē bus - sa - no. Che mai sa - rà?  
 BARTOLO. *p* (Spoken.)  
 Who knocks so loud? Who's there?  
 Che mai sa - rà? Chi è?  
 Who knocks so loud?  
 Che mai sa - rà?  
*pizz.*  
*pp*

## TENORS.

(An Officer of the Guard, within.)

(Officer with Basses of the Chorus.)

## BASSES.

 Ho - la!  
 O - là!

 We charge ye to o -  
 La for - za, la for -

CHORUS.

- pen, let in the guard, let in the guard,  
 - za, a - pri - te qua, a - pri - te qua,  
 - pen, let in the guard, let in the guard,  
 - za, a - pri - te qua, a - pri - te qua,



ROSINA.

'The guard here! what shall we do?  
La for - za! oh dia - vo - lo.

BERTHA.

'The guard here! what shall we do?  
La for - za! oh dia - vo - lo.

COUNT.

The guard here! what shall we do?  
La for - za! oh dia - vo - lo.

Now thy chas -  
Nien - te pa -

FIGARO.

The guard here! what shall we do?  
La for - za! oh dia - vo - lo.

You have un - done  
L'a - ve - te fat - - -

BASILIO.

The guard here! what shall we do?  
La for - za! oh dia - vo - lo.

Now thy chas -  
Nien - te pa -

BARTOLO.

The guard here! what shall we do?  
La for - za! oh dia - vo - lo.

You have un - done  
L'a - ve - te fat - - -

Vlms.

Cello &amp; Viola.

tise-ment  
u - ra,

nought can re - tard.  
ven - ga pur quà.

us!  
ta!

you have un - done . . . us!  
l'a - ve - te fat - - - ta!

tise-ment  
u - ra,

nought can re - tard.  
ven - ga pur quà.

How find ex - cu -  
Ques - t'av - ven - tu -

us!  
ta!

you have un - done . . . us!  
l'a - ve - te fat - - - ta!

How find ex - cu -  
Ques - t'av - ven - tu -

Bassi &amp; Fag.

ROSINA.

How find ex - cu - ses, how find ex - cu - ses, how find ex - cu - ses, how find ex -  
 Quest' av - ven - tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra, quest' av - ven -

BERTHA.

How find ex - cu - ses, how find ex  
 Quest' av - ven - tu - ra, quest' av - ven -

ses,  
 ra,

ses,  
 ra,

Fl.  
 Ob.

- cu - ses, how find ex - cu - ses, how find ex - cu - ses  
 - tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra

- cu - ses, how find ex - cu - ses, how find ex - cu - ses  
 - tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra

COUNT.

How find ex - cu - ses, how find ex - cu - ses  
 Quest' av - ven - tu - ra, quest' av - ven - tu - ra

FIGARO.

How find ex - cu - ses  
 Quest' av - ven - tu - ra

These . . . guards to sa tis fy,  
 Ah! . . . co - me dia vo lo,

These . . . guards to sa tis fy,  
 Ah! . . . co - me dia vo lo,

cl.

Cor.

Trombe.



these ah! guards to me sa dia tis vo

these ah! guards to me sa dia tis vo

these ah! guards to me sa dia tis vo

these ah! guards to me sa dia tis vo

these ah! guards to me sa dia tis vo

*Andante.*

fy? ah, 'twill be hard!  
lo mai fi ni rà!

fy? ah, 'twill be hard!  
lo mai fi ni rà!

fy? ah, 'twill be hard!  
lo mai fi ni rà!

fy? ah, 'twill be hard!  
lo mai fi ni rà!

fy? ah, 'twill be hard!  
lo mai fi ni rà!

(Enter the Guard.)  
TENOR.  
Sirs, I  
Fer - mi

CHORUS.  
Sirs, I  
Fer - mi

*Andante.*

*Strings.*

charge ye, all keep your pla - ces, At your pe - ril dis - o -  
 tut - ti, nes - sun si mo - va, Miei si - gno - ri, che si -

charge ye, all keep your pla - ces, At your pe - ril dis - o -  
 tut - ti, nes - sun si mo - va, Miei si - gno - ri, che si -

*Tutti. Sve.*

- bey. What's the cause of this dis - turbance? Who's concern'd in this af - fray? Who's con -  
 fa. Que - sto chias - so don - de è na - to? La ca - gio - ne pre - sto quã, La ca -

- bey. What's the cause of this dis - turbance? Who's concern'd in this af - fray? Who's con -  
 fa. Que - sto chias - so don - de è na - to? La ca - gio - ne pre - sto quã, La ca -

*Sve.*

**BARTOLO. Vivace.**

- cern'd, who's concern'd in this af - fray? Sir, this ruf - fian of a sol - dier, He has threaten'd and ill -  
 - gion, la ca - gio - ne pre - sto quã. Que - sta be - stia di sol - da - to, Mio si - gnor, m'ha maltrat -

- cern'd, who's concern'd in this af - fray?  
 - gion, la ca - gio - ne pre - sto quã.

*Vivace.*

**FIGARO.**

Sir, 'twas chance that led me  
 Io qua ven - ni, mio si -

- used me, Yes, he has, yes, he has, he has threaten'd and ill - used me, Sir, this ruf - fian of a  
 - ta - to, sî si - gnor, sî si - gnor, sî si - gnor, m'ha mal - trat - ta - to, que - sta be - stia di sol -  
*Strings.*



hi - ther, This com - mo - tion to al - lay, Yes it was, yes it was, this com - mo - tion to al -  
 - gno - re, Que - sto chias - so ad ac - que - tar, si si - gnor, si si - gnor, que - sto chias - so ad ac - que -

sol - dier he has threaten'd and ill - used me, yes he has, yes he has, he has threa - ten'd and ill -  
 - da - to, mio si - gnor, m'ha mal - trat - ta - to, si si - gnor, si si - gnor, si si - gnor, m'ha mal - trat -

- lay, Sir, 'twas chance that led me hi - ther, this com - mo - tion to al - lay, Yes it was, yes it  
 - tar, Io qua ven - ni, mio si - gno - re, Que - sto chias - so ad ac - que - tar, si si - gnor, si si -

- used me, Yes he has, yes he has,  
 - ta - to, si si - gnor, si si - gnor,  
 BASILIO.

Sir, this sol - dier is the de - vil, I'll de - nounce him to all Seville, Yes I will, yes I  
 Fa un in - fer - no di ro - mo - re, Par - la sem - pre d'am - maz - za - re, si si - gnor, si si -

COUNT.

On this blockhead I am quar - ter'd, And he will not let me  
 In al - log - gio quel bric - co - ne, Non mi vol - le qui ac - cet -

was, this com - mo - tion to al - lay, yes, it was, yes it  
 - gnor, que - sto chias - so ad ac - que - tar, si si - gnor, si si -

he has threa - ten'd and ill - used me.  
 si si - gnor, m'ha mal - trat - ta - to.

will, He shall dear - ly rue this day, I'll denounce him to all Se - ville, he shall dear - ly rue this  
 - gnor, Par - la sem - pre d'am - maz - zar, Fa un in - fer - no di ro - mo - re, par - la sem - pre d'am - maz -

ROSINA.

Sir, with wine he was e -  
*Per - do - na - te, po - ve -*

BERTHA.

If this din had but a -  
*Fa un in - fer - no di ro -*

stay, no, he won't, no, he won't, no, he will not let me stay, no, he won't no, he  
*- tar, sì si - gnor, sì si - gnor, non mi vol - le qui ac - cet - tar, sì si - gnor, sì si -*

was,  
*- gnor,*

this com - mo - tion to al - lay,  
*que - sto chias-so ad ac - que - tar,*

day, yes, he shall, yes, he shall, he shall dear - ly rue this day, yes, he shall. yes, he  
*- zar, sì si - gnor, sì si - gnor, par - la sem - pre d'am - maz - zar, sì si - gnor, sì si -*

- la - ted, They have much ex - ag - ge - ra - ted, yes, they've much ex - ag - ge - ra - ted, yes, they've much ex - ag - ge -  
*- ri - no, Tut - to ef - fet - to fu del vi - no, tut - to ef - fet - to fu del vi - no, tut - to ef - fet - to fu del*

- ba - ted, if this din had but a - ba - ted, I a something would have sta - ted, I a something would have  
*- mo - re, fa un in - fer - no di ro - mo - re, Par - la sem - pre d'am - maz - za - re, par - la sem - pre d'am - maz -*

won't, no, he will not let me stay,  
*- gnor, non mi vol - le qui ac - cet - tar,*

no, he won't,  
*sì si - gnor,*

no, he  
*sì si -*

this com - mo - tion to al - lay,  
*que - sto chias-so ad ac - que - tar,*

Sir, 'twas chance that led me hi - ther, it was chance that led me  
*io qua ven - ni, mio si - gno - re, io qua ven - ni, mio si -*

Sir, this ruf - fian of a soldier, he has threaten'd and ill -  
*Que - sta be - stia di sol - da - to, que - sta be - stia di sol -*

shall, he shall dear - ly rue this day, Sir, this sol - dier is the de - vil, sir, this sol - dier is the  
*- gnor, par - la sem - pre d'am - maz - zar, fa un in - fer - no di ro - mo - re, fa un in - fer - no di ro -*



- ra-ted, sir, with wine he was e - la-ted, they have much ex - ag - ge - ra-ted, it was that, sir, nothing  
 vi - no, tut-to ef - fet - to fu del vi - no, tut-to ef - fet - to fu del vi - no, per - do - na - te, po - ve -  
 sta-ted, I a something would have sta-ted, I a something would have sta-ted, if this din had but a -  
 - za - re, par - la sem - pre d'am - maz - za - re, par - la sem - pre d'am - maz - za - re, fa un in - fer - no di ro -  
 wont, no, he won't, no, he won't, on this blockhead I am  
 - gnor, sì, si - gnor, sì, si - gnor, in al - log - gio quel bric -  
 hither, this com-mo - tion, this com - motion, this commo-tion to al - lay, sir, 'twas chance that led me  
 - gno - re, que - sto chias - so, que - sto chias - so, que - sto chias - so ad ac - que - tar, io qui ven - ni, mio si -  
 - used me, yes, this ruf - fian of a soldier, he has threaten'd and ill - used me, yes, he has, yes, he  
 - da - to, mio si - gnor, m'ha mal - trat - ta - to, mio si - gnor, m'ha mal - trat - ta - to, sì si - gnor, sì si -  
 de - vil, I'll denounce him to all Seville, I'll denounce him to all Seville, he shall dear - ly rue this  
 - mo - re, fa un in - fer - no di ro - mo - re, fa un in - fer - no di ro - mo - re, par la sem - pre d'am - maz -

more, sir, it was that, sir, nothing more, sir, they have much ex - ag - ge - ra-ted, they have much ex - ag - ge -  
 - ri - no, per - do - na - te, po - ve - ri - no, tut-to ef - fet - to fu del vi - no, tut-to ef - fet - to fu del  
 - ba-ted, if this din had but a - ba-ted, I a something would have sta-ted, I a something would have  
 - mo - re, fa un in - fer - no di ro - mo - re, par - la sem - pre d'am - maz - za - re, par - la sem - pre d'am - maz -  
 quarter'd, on this blockhead I am quarter'd, and he will not, no, he will not, no he will not let me  
 - co - ne, in al - log - gio quel bric - co - ne non mi vol - le, non mi vol - le, non mi vol - le qui ac - cet -  
 hither, yes, 'twas chance that led me hither, this com-mo - tion, this com - motion, this com-mo - tion to al -  
 - gno - re, io qui ven - ni, mio si - gno - re, que - sto chias - so, que - sto, chias - so, que - sto chias - so ad ac - que -  
 has, yes, he has, yes, he has, yes, he has, yes, he has, yes, he has, yes, he  
 - gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si -  
 day, yes, he shall dear - ly rue this day, yes, he shall dear - ly rue this day, yes, he shall dear - ly rue this  
 - za - re, par - la sem - pre d'am - maz - za - re, par - la sem - pre d'am - maz - za - re, par - la sem - pre d'am - maz -



- ra - ted, yes they have, yes they have, yes they have, yes they have.  
 vi - no, si si - gnor, si si - gnor, si si - gnor, si si - gnor.

sta - ted, yes I could, yes I could, yes I could, yes I could.  
 - za - re si si - gnor, si si - gnor, si si - gnor, si si - gnor.

stay, no he won't, no he won't, no he won't, no he won't.  
 - tar, si si - gnor, si si - gnor, si si - gnor, si si - gnor.

- lay, yes it was, yes it was, yes it was, yes it was.  
 - tar, si si - gnor, si si - gnor, si si - gnor, si si - gnor.

has, yes he has, yes he has, yes he has, yes he has.  
 - gnor, si si - gnor, si si - gnor, si si - gnor, si si - gnor.

day, yes he shall, yes he shall, yes he shall, yes he shall.  
 - zar, si si - gnor, si si - gnor, si si - gnor, si si - gnor.

OFFICER. *à piacere.*

No more now, no  
Ho in-te - so, ho in -

(to the Count.) (The soldiers advance to surround the Count.)

more, now. My good sir, I here ar - rest you. To the guardhouse, Quick a -  
 - te - so. Ga - lan - tuom sie - te in ar - re - sto. Fuo - ri pre-sto, via di

COUNT.

- way. I ar - rest-ed? I ar - rest-ed? pray, sir, step this  
 - qua. In ar - re - sto? in ar - re - sto? i - o? fer - mio -



## No. 11A.

## SESTET FROM FINALE I.—“ALL THIS BEWILDERS ME.”

He motions the Guard back, takes the Officer aside and shows him a paper. The Officer is astonished, orders the Guard to retire to the back, where he places himself at their head. All stand in amazement.)

way.  
lū.  
Tutti Strings. Wood. 3

*f* *p*

ROSINA. *p*

All this be-wil-ders me, speech-less and pe-tri-fied, I scarce can  
Fred-da ed im-mo-bi-le Co-me u-na sta-tu-a, Fia-to non

breathe at . . all, or speak a . . . word, I scarce can breathe at all or speak a  
re-sta-mi Da re-spi-rar, fia-to non re-sta-mi da re-spi

COUNT.

This quite be-wil-ders them, speech-less and  
Fred-do ed im-mo-bi-le Co-me u-na

*p*

word, I scarce can breathe at all, or speak a word, I scarce can  
rar, fia-to non re-sta-mi da re-spi-rar, fia-to non

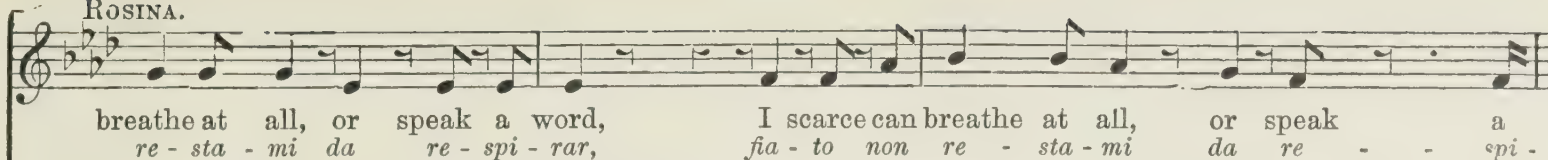
pe-tri-fied, They scarce can breathe at all, or speak a word. They scarce can  
sta-tu-a Fia-to non re-sta-gli da re-spi-rar, fia-to non

BARTOLO.

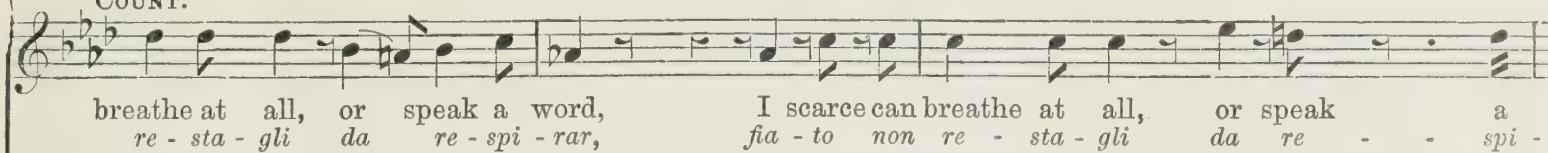
All this be-  
Fred-do ed im-

*p*

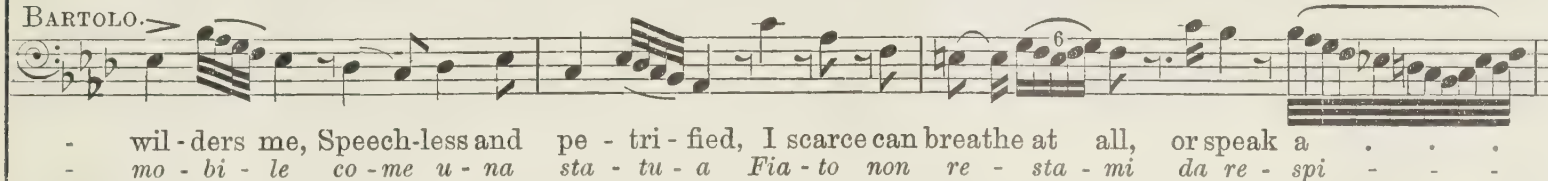
ROSINA.



COUNT.



BARTOLO.



word,  
*rar,*

word,  
*rar,*

FIGARO.

this quite be-wilders them, Speechless and  
*fred-do ed im - mo - bi - le co - me u - na*

Poor Doc-tor Bar - to - lo, poor Doc-tor Bar - to - lo, he is quite pe - tri - fied, he is quite  
*Guar - da don Bar - to - lo, guar - da don Bar - to - lo ! sem-bran-na sta - tu - a, sem-bra u - na*

*rar,*  
 word,

BASILIO.

'Tis too be-wil - d'ring, I'm speech - less, I  
*Fred - do ed im - mo - bi - le fia - to non*



I scarce can breathe at all, or speak a word, I scarce can breathe at all, or speak a  
*fia - to non re - sta-mi da re-spi - rar, fia - to non re - sta-mi da re - spi -*

BERTHA.

I scarce can breathe, I scarce can breathe at all, or speak a  
*da re - spi - rar, fia - to non re - sta-mi da re - spi -*

pe - trified, they scarce can breathe at all, or speak a word, they scarce can breathe at all, or speak a  
*sta - tu - a fia - to non re - sta-gli da re - spi - rar, fia - to non re - sta-gli da re - spi -*

pe - tri-fied, Ha, ha, his awestruck mien is too ab-surd! Poor Doctor Barto-lo!  
*sta - tu - a! Ah, ah, dal ri - de - re sto per cre - par! Guar-da don Barto - lo!*

speech - - - - - less, I scarce can breathe at all or speak a  
*fred - - - - - do, fia - to non re - sta-mi da re - spi -*

scarce - ly can bring out a word, I scarce can breathe at all or speak a  
*re - sta - mi da re - spi - rar, fia - to non re - sta-mi da re - spi -*

word,  
*rar,* or speak a word,  
*da re - spi - rar,*

word,  
*rar,* or speak a word,  
*da re - spi - rar,*

word,  
*rar,* or speak a word,  
*da re - spi - rar,*

poor Doc-tor Bar - to - lo, poor Doc-tor  
*guar - da don Bar - to - lo, guar - da don*

word,  
*rar,* or speak a word,  
*da re - spi - rar.*

word,  
*rar,* or speak a word, 'Tis too be -  
*da re - spi - rar, fred - do ed im -*

I scarce can breathe at all, or speak a  
*Fia - to non re - sta - mi da re spi -*

or speak a  
*da re spi -*

This quite be-wil - ders them, speechless and pe - tri - fied, they scarce can breathe at all, or speak a  
*Freddo ed im - mo - bi - le co - me u - na sta - tu - a fia - to non re - sta - gli da re - spi*

Bar - to - lo! he is quite pe - tri - fied, he is quite pe - tri - fied! ha, ha, his awestruck mien is too ab -  
*Bar - to - lo! sembra una sta - tu - a, sem - bra u - na sta - tu - a! ah, ah, dal ri - de - re sto per cre -*

speech  
*fred*

- wil - d'ring, I'm speech - less, I scarce - ly can bring out a  
*- mo - bi - le fia - to non re - sta - mi da re - spi -*

word,  
*- rar,* I scarce can breathe at all, or speak a  
*fia - to non re - sta - mi da re - spi -*

word,  
*- rar,* I scarce can breathe at all, or speak a  
*fia - to non re - sta - mi da re - spi -*

word,  
*- rar,* They scarce can breathe at all, or speak a  
*fia - to non re - sta - gli da re - spi -*

- surd,  
*- par,* Poor Doc - tor Bar - to - lo!  
*guar - da don Bar - to - lo!*

- less,  
*- do,* I scarce can breathe at all, or speak a  
*fia - to non re - sta - mi da re - spi -*

word,  
*- rar,* I scarce can breathe at all, or speak a  
*fia - to non re - sta - mi da re - spi -*

*Ob. & Cl.* *Fl.*

*Fag.*



word, or speak a word, or speak a  
- rar, da re - spi - rar, da re - spi -

word, or speak a word, or speak a  
- rar, da re - spi - rar, da re - spi -

word, or speak a word, or speak a  
- rar, da re - spi - rar, da re - spi -

Ha, ha, his awestruck mien is too ab-surd, too ab-  
Ah, ah, dal ri - de - re sto per cre-par, per cre -

word, or speak a word, or speak a  
- rar, da re - spi - rar, da re - spi -

word, or speak a word, or speak a  
- rar, da re - spi - rar, da re - spi -

*sotto voce.*

word, or speak a word.  
- rar, da re - spi - rar.

word, or speak a word.  
- rar, da re - spi - rar.

word, or speak a word.  
- rar, da re - spi - rar.

- surd, ha, ha, his awestruck mien is too ab-surd, ab - surd.  
- par, ah, ha, dal ri - de - re sto per cre-par, cre - par.

word, or speak a word.  
- rar, da re - spi - rar.

word, or speak a word.  
- rar, da re - spi - rar.

*Strings & Fag.*

## No. 11 B.

## STRETTA FROM FINALE I.—“SIR, I BEG.”

BARTOLO. *(to the Officer.)*

Sir, I beg— what the plague—  
Ma si-gnor— Ma un dot-tor—

TENOR.

CHORUS.

BASS.

Not a word! all we've  
Zit - to tu! Oh non

*Allegro.*  
*Fl. & Cl*

PIANO.

*f*

Dare you slight— you're po-lite— But if we—  
Ma se lei— Ma vor-rei— Ma se noi—

BASILIO.

But if we  
Ma se noi

heard! Do not roar, say no more, Come, let  
più! Non par - lar. Non gri - dar. Zit - ti

heard! Do not roar, say no more, Come, let  
più! Non par - lar. Non gri - dra. Zit - ti



ROSINA.

But when she— but did he— but you ought—  
*Ma se poi— Ma se poi— Ma se noi—*

BARTOLO.

But when she— but did he— but you ought—  
*Ma se poi— Ma se poi— Ma se noi—*

BASILIO.

But when she— but did he— but you ought—  
*Ma se poi— Ma se poi— Ma se noi—*

be,  
voi.we shall see,  
*Pen - siam noi.*we shall see,  
*Zit - to tu?*come, say  
*Non par -*be,  
voi,we shall see,  
*Pen - siam noi.*we shall see,  
*Zit - to tu!*come, say  
*Non par -*nought,  
- lar.We must end  
*Va - da o - gnun*this al - ter -  
*pei fat - ti*nought,  
- lar.We must end  
*Va - da o - gnun*this al - ter -  
*pei fat - ti*- ca - tion,  
suo - i,All some blame have  
*si fi - ni - sca*here in -  
*d'al - ter -*- ca - tion,  
suo - i,All some blame have  
*si fi - ni - sca*here in -  
*d'al - ter -**Strings.*

Rossini's "Il Barbiere di Siviglia."—Novello, Ewer and Co.'s Octavo Edition.



tell! 'Tis un - heard! Quite un - heard!  
 su! Zit - to qua! Zit - to là!

'Tis un - heard! Quite un - heard!  
 Zit - to qua! Zit - to là!

'Tis un - heard! Quite un - heard!  
 Zit - to qua! Zit - to là!

listen, you must listen, you must listen while I make an ex - pla - na - tion.  
 - ti - te, a - scol - ta - te, a - scol - ta - te, a - scol - ta - te, a - scol - ta - te.

tell! 'Tis un - heard! Quite un - heard!  
 su! Zit - to qua! Zit - to là!

- curr'd, some blame in - - curr'd.  
 - car sù d'al - - ter - - car.

*Tutti.*

*f* *ff*

*Vivace.* ROSINA and BERTHA.

All . . . this tu - - mult  
 Mi . . . par d'es - - ser

COUNT.

All . . . this tu - - mult  
 Mi . . . par d'es - - ser

FIGARO.

All . . . this tu - - mult  
 Mi . . . par d'es - - ser

BARTOLO.

All . . . this tu - - mult  
 Mi . . . par d'es - - ser

BASILIO.

All . . . this tu - - mult  
 Mi . . . par d'es - - ser

*Vivace.*

*p*

and . . . con - fu - sion Has . . . be - reft . . . me quite . . . of  
col - la te - sta In . . . un' or - ri - da . . . fu -

rea - son, All . . . this tu - - mult and . . . con - fu - sion,  
ci - na, Par - mi es - ser con . . . la te - sta



Has . . . be - reft . . . me quite . . . of rea - son. I . . . can  
 In . . . un' or - ri - da . . . fu - ci - na. Do . . . ve

Has . . . be - reft . . . me quite . . . of rea - son. I . . . can  
 In . . . un' or - ri - da . . . fu - ci - na. Do . . . ve

Has . . . be - reft . . . me quite . . . of rea - son. I . . . can  
 In . . . un' or - ri - da . . . fu - ci - na. Do . . . ve

Has . . . be - reft . . . me quite . . . of rea - son. I . . . can  
 In . . . un' or - ri - da . . . fu - ci - na. Do . . . ve

Has . . . be - reft . . . me quite . . . of rea - son. I . . . can  
 In . . . un' or - ri - da . . . fu - ci - na. Do . . . ve

come . . . to no . . . con - clu - sion, no . . . con - clu - sion, . . .  
 cre - sce e mai . . . non re - sta, e mai . . . non re - sta, . . .

come . . . to no . . . con - clu - sion, no . . . con - clu - sion, . . .  
 cre - sce e mai . . . non re - sta, e mai . . . non re - sta, . . .

come . . . to no . . . con - clu - sion, no . . . con - clu - sion, . . .  
 cre - sce e mai . . . non re - sta, e mai . . . non re - sta, . . .

come . . . to no . . . con - clu - sion, no . . . con - clu - sion, . . .  
 cre - sce e mai . . . non re - sta, e mai . . . non re - sta, . . .

come . . . to no . . . con - clu - sion, no . . . con - clu - sion, . . .  
 cre - sce e mai . . . non re - sta, e mai . . . non re - sta, . . .

Like . . . a ham - mer on . . . the an - vil Each . . . says  
 Dell' . . . in - cu - di - ni . . . so - no - re L'im - por -

Like . . . a ham - mer on . . . the an - vil Each . . . says  
 Dell' . . . in - cu - di - ni . . . so - no - re L'im - por -

Like . . . a ham - mer on . . . the an - vil Each . . . says  
 Dell' . . . in - cu - di - ni . . . so - no - re L'im - por -

Like . . . a ham - mer on . . . the an - vil Each . . . says  
 Dell' . . . in - cu - di - ni . . . so - no - re L'im - por -

Like . . . a ham - mer on . . . the an - vil Each . . . says  
 Dell' . . . in - cu - di - ni . . . so - no - re L'im - por -

what . . . he said . . . be - fore. 'Mid the flames of discord raging, Furious tongues there's no as -  
 tu - no stre - pi - tar. Al - ter - nan - do questo e quel - lo Pe - san - tis - si - mo mar -

what . . . he said . . . be - fore.  
 tu - no stre - pi - tar.

what . . . he said . . . be - fore.  
 tu - no stre - pi - tar.

what . . . he said . . . be - fore. Surging this way,  
 tu - no stre - pi - tar. Al - ter - nan - do.

what . . . he said . . . be - fore. Sur - ging  
 tu - no stre - pi - tar. Al - ter -

*Vins. & Cl.*

*pp*



- sua-ging, 'mid the flames of dis-cord raging, furious tongues there's no as - suaging.  
 - tel - lo al - ter - nan-do que-sto e quel-lo pe - san - tis - si - mo mar - tel - lo.

'Mid the flames of dis-cord  
 Al - ter - nan - do que - sto e

'Mid the flames of dis-cord  
 Al - ter - nan - do que - sto e

Sur - ging that way, Like the  
 que - sto e quel - lo, al - ter -

this way, Sur-ging that way,  
 - nan - do, que - sto e quel - lo,

raging, furious tongues there's no as - suaging, 'mid the flames of discord raging, furious tongues there's no as -  
 quel-lo pe - san - tis - si - mo mar - tel - lo, al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar -

raging, furious tongues there's no as - suaging, 'mid the flames of discord raging, furious tongues there's no as -  
 quel-lo pe - san - tis - si - mo mar - tel - lo, al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar -

bat - tle's fu - rious ra - ging,  
 - nan - do que - sto e quel - lo,

Like the bat - tle's fu - rious  
 al - ter - nan - do que - sto e

'Mid the flames of discord raging, furious tongues there's no as - suaging, furious tongues there's no as -  
 al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar - tel - lo, pe - san - tis - si - mo mar -

- suaging,  
 - tel - lo,

- suaging,  
 - tel - lo,

All this tu - mult and con - fu - sion Will be - reave me of my rea - son, I can come to no con -  
 Mi par d'es - ser con la te - sta In un' or - ri - da fu - ci - na Do - ve cre - sce, do - ve

- sua - ging,  
 quel - lo

Sur - ging this way  
 al - ter - nan - do

CHORUS (BASS).

Sur - ging this way,  
 Al - ter - nan - do

sur - ging  
 que - sto e

*cresc.*

- suaging, furious tongues there's no as - suaging,  
 - tel - lo, pe - san - tis - si - mo mar - tel - lo,

'Mid the flames of discord raging, furious tongues there's no as -  
 al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar -

'Mid the flames of discord raging, furious tongues there's no as -  
 al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar -

- clusion, I can come to no con - clusion, like a ham - mer on the an - vil, like a ham - mer on the  
 cre - sce, do - ve cre - sce e mai non re - sta, Dell' in - cu - di - ni so - no - re, dell' in - cu - di - ni so -

sur - ging that way,  
 que - sto e quel - lo,

like the  
 al - ter -

that way  
 quel - lo,

like the bat - tle's  
 al - ter - nan - do

8va.



Still the hor-rid din in -  
Fa con bur-ba-ra ar-mo -

- suaging, 'Mid the flames of discord raging, furious tongues there's no as - suaging, Still the hor-rid din in -  
- tel - lo, al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar - tel - lo, Fa con bar-ba-ra ar-mo -

- suaging, 'Mid the flames of discord raging, furious tongues there's no as - suaging, Still the hor-rid din in -  
- tel - lo, al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar - tel - lo, Fa con bar-ba-ra ar-mo -

an - vil, like a ham-mer on the an-vil, Each says what he said be - fore, and Still the hor-rid din in -  
- no - re, dell' in - cu - di - ni so - no - re, l'im - por - tu - no stre - pi - ta - re, Fa con bar-ba-ra ar-mo -

bat - tle's fu - rious raging, Still the hor-rid din in -  
- nan - do, que - sto e quel - lo, Fa con bar-ba-ra ar-mo -  
TENORS & BASSES.

like the bat - tle's fu - rious  
que - sto e quel - lo al - ter -

*Sva.*

- crea - ses, still the hor - rid din in - crea - ses, still the hor - rid din in -  
- ni - a, fa con bar - ba - ra ar - mo - ni - a, Mu - re e vol - te, mu - re e

- crea - ses, still the hor - rid din in - crea - ses, still the hor - rid din in -  
- ni - a, fa con bar - ba - ra ar - mo - ni - a, Mu - re e vol - te, mu - re e

- crea - ses, still the hor - rid din in - crea - ses, still the hor - rid din in -  
- ni - a, fa con bar - ba - ra ar - mo - ni - a, Mu - re e vol - te, mu - re e

- crea - ses, still the hor - rid din in - crea - ses, still the hor - rid din in -  
- ni - a, fa con bar - ba - ra ar - mo - ni - a, Mu - re e vol - te, mu - re e

- crea - ses, still the hor - rid din in - crea - ses, still the hor - rid din in -  
- ni - a, fa con bar - ba - ra ar - mo - ni - a, Mu - re e vol - te, mu - re e

ra - - - ging, sur - ging this way, sur - ging  
- nan - do, al - ter - nan - do, al - ter

crea - ses, Till the house is in a roar, A - mid the flames of dis - cord  
vol - te, mu - re e vol - te rim - bom - bar, Sî al - ter - nan - do que - sto e

crea - ses, Till the house is in a roar, A - mid the flames of dis - cord  
vol - te, mu - re e vol - te rim - bom - bar, Sî al - ter - nan - do que - sto e

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crea - ses, Till the house is in a roar, A - mid the flames of dis - cord  
vol - te, mu - re e vol - te e rim - bom - bar, Sî al - ter - nan - do que - sto e

crea - ses, Till the house is in a roar, A - mid the flames of dis - cord  
vol - te, mu - re e vol - te e rim - bom - bar, Sî al - ter - nan - do que - sto e

that way, like the bat - tle's fu - rious  
- nan - do, que - sto e quel - lo, que - sto e  
Sva.....

ra - ging, Fu - rious tongues there's no as - sua - ging, Still the hor - rid din in -  
quel - lo, Pe - san - tis - si - mo mar - tel - lo, Fa con bar - ba - ra ar - mo -

ra - ging, Fu - rious tongues there's no as - sua - ging, Still the hor - rid din in -  
quel - lo, Pe - san - tis - si - mo mar - tel - lo, Fa con bar - ba - ra ar - mo -

ra - ging, Fu - rious tongues there's no as - sua - ging, Still the hor - rid din in -  
quel - lo, Pe - san - tis - si - mo mar - tel - lo, Fa con bar - ba - ra ar - mo -

ra - ging, Fu - rious tongues there's no as - sua - ging, Still the hor - rid din in -  
quel - lo, Pe - san - tis - si - mo mar - tel - lo, Fa con bar - ba - ra ar - mo -

ra - ging, Fu - rious tongues there's no as - sua - ging, Still the hor - rid din in -  
quel - lo, Pe - san - tis - si - mo mar - tel - lo, Fa con bar - ba - ra ar - mo -

ra - ging, like the bat - tle's fu - rious  
quel - lo, que - sto e quel - lo, al - ter -

Sva.....



- crea-ses, Till the house is in a roar, Oh my brain is torn a -  
- ni - a Mu-ro e vol - te rim-bom - bar. Eil cer - vel - lo po - ve -

- crea-ses, Till the house is in a roar, Oh my brain is torn a -  
- ni - a Mu-ro e vol - te rim-bom - bar. Eil cer - vel - lo po - ve -

- crea-ses, Till the house is in a roar, Oh my brain is torn a -  
- ni - a Mu-ro e vol - te rim-bom - bar. Eil cer - vel - lo po - ve -

- crea-ses, Till the house is in a roar, Oh my brain is torn a - sun-der, my poor brain is torn a -  
- ni - a Mu-ro e vol - te rim-bom - bar. Eil cer - vel - lo po - ve - rel - lo e il cer - vel - lo po - ve -

- crea-ses, Till the house is in a roar, Oh my brain is torn a - sun-der, my poor brain is torn a -  
- ni - a Mu-ro e vol - te rim-bom - bar. Eil cer - vel - lo po - ve - rel - lo e il cer - vel - lo po - ve -

ra - ging. Oh my  
- nan - do. Eil cer

8ra

3

3

*sf*

*sf*

- sun-der, yes my brain is torn a - sun-der, Rage and fu - ry, fear and won - der, my  
- rel - lo, e il cer - vel - lo po - ve - rel - lo, Già stor - di - to, sba - lor di - to il cer -

- sun-der, yes my brain is torn a - sun-der, Rage and fu - ry, fear and won - der, my  
- rel - lo, e il cer - vel - lo po - ve - rel - lo, Già stor - di - to, sba - lor di - to il cer -

- sun-der, yes my brain is torn a - sun-der, Rage and fu - ry, fear and won - der, my  
- rel - lo, e il cer - vel - lo po - ve - rel - lo, Già stor - di - to, sba - lor di - to il cer -

- sun-der, yes my brain is torn a - sun-der, Rage and fu - ry, fear and wonder, so have stunn'd me and un -  
- rel - lo, e il cer - vel - lo po - ve - rel - lo, Già stor - di - to, sba - lor di - to, il cer - vel - lo po - ve -

- sun-der, yes my brain is torn a - sun-der, Rage and fu - ry, fear and wonder, so have stunn'd me and un -  
- rel - lo, e il cer - vel - lo po - ve - rel - lo, Già stor - di - to, sba - lor di - to, il cer - vel - lo po - ve -

brain is torn a - sun  
- vel lo po ve - rel

8ra

3

3

*sf*



brain is torn a - sun - der, oh my brain is torn a - sunder, Rage and fu - ry, fear and  
- vel - lo po - ve - rel - lo, il cer - vel - lo po - ve - rel - lo, Già stor - di - to sba - lor -

brain is torn a - sun - der, oh my brain is torn a - sunder, Rage and fu - ry, fear and  
- vel - lo po - ve - rel - lo, il cer - vel - lo po - ve - rel - lo, Già stor - di - to sba - lor -

brain is torn a - sun - der, oh my brain is torn a - sunder, Rage and fu - ry, fear and  
- vel - lo po - ve - rel - lo, il cer - vel - lo po - ve - rel - lo, Già stor - di - to sba - lor -

- done me, on - ly mad - ness is in store, Oh me, my brain is torn a - sunder, Rage and fu - ry, fear and  
- rel - lo, il cer - vel - lo po - ve - rel - lo, il cer - vel - lo po - ve - rel - lo, Già stor - di - to sba - lor -

- done me, on - ly mad - ness is in store, Oh me, my brain is torn a - sunder, Rage and fu - ry, fear and  
- rel - lo, il cer - vel - lo po - ve - rel - lo, il cer - vel - lo po - ve - rel - lo, Già stor - di - to sba - lor -

- der, torn a - sun - der,  
- lo, po - ve - rel - lo,  
8va.....

won - der so have stunn'd me, and un - done me, so have stunn'd me, and un -  
- di - to non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -

won - der so have stunn'd me, and un - done me, so have stunn'd me, and un -  
- di - to non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -

won - der so have stunn'd me, and un - done me, so have stunn'd me, and un -  
- di - to non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -

wonder have undone me, have un - done me, rage and fu - ry have un - done me, rage and fu - ry have un -  
- di - to, non ra - gio - na, si con - fon - de, non ra - gio - na, si con - fon - de, non ra - gio - na, si con -

wonder have undone me, have un - done me, rage and fu - ry have un - done me, rage and fu - ry have un -  
- di - to, non ra - gio - na, si con - fon - de, non ra - gio - na, si con - fon - de, non ra - gio - na, si con -

Rage and fu - ry,  
Già stor - di - to  
8va.....

*sf* *sf*



- done me, on - ly mad - ness is in store, so they've stunn'd me, and un -  
 - fon - de, si ri - du - ce ad im - paz - zar, non ra - gio - na, non ra -

- done me, on - ly mad - ness is in store, so they've stunn'd me, and un -  
 - fon - de, si ri - du - ce ad im - paz - zar, non ra - gio - na, non ra -

- done me, on - ly mad - ness is in store, so they've stunn'd me, and un -  
 - fon - de, si ri - du - ce ad im - paz - zar, non ra - gio - na, non ra -

- done me, on - ly mad - ness is in store, oh me, my brain is torn a - sun - der, yes, my brain is torn a -  
 - fon - de, si ri - du - ce ad im - paz - za - re, non ra - gio - na, si con - fon - de, non ra - gio - na, si con -

- done me, on - ly mad - ness is in store, oh me, my brain is torn a - sun - der, yes, my brain is torn a -  
 - fon - de, si ri - du - ce ad im - paz - za - re, non ra - gio - na, si con - fon - de, non ra - gio - na, si con -

fear and won - - - - - der,  
 già stor - - - - - di - - - - - to,  
 Sva

*sf* *sf*

- done me, so have stunn'd me and un-done me, on - ly madness is in store, oh my  
 - gio - na, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - zar, e il cer -

- done me, so have stunn'd me and un-done me, on - ly madness is in store, oh my  
 - gio - na, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - zar, e il cer -

- done me, so have stunn'd me and un-done me, on - ly madness is in store, oh my  
 - gio - na, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - zar, e il cer -

- sunder, Rage and fu - ry have un-done me, on - ly madness is in store, oh me, my brain is torn a -  
 - fon - de, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - za - re, e il cer - vel - lo po - ve -

- sunder, Rage and fu - ry have un-done me, on - ly madness is in store, oh me, my brain is torn a -  
 - fon - de, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - za - re, e il cer - vel - lo po - ve -

so have stunn'd me, and  
 non ra - - - - - gio - - - - - na, si,  
 Sva

*sf*



brain is torn a - sun - der, Oh my brain is torn a - sun - der, Rage and fu - ry fear and  
 vel - lo po - ve - rel - lo e il cer - vel - lo, po - ve - rel - lo già stor - di - to, sba - lor .

brain is torn a - sun - der, Oh my brain is torn a - sun - der, Rage and fu - ry fear and  
 vel - lo po - ve - rel - lo e il cer - vel - lo, po - ve - rel - lo già stor - di - to, sba - lor .

brain is torn a - sun - der, Oh my brain is torn a - sun - der, Rage and fu - ry fear and  
 vel - lo po - ve - rel - lo e il cer - vel - lo, po - ve - rel - lo già stor - di - to, sba - lor .

- sun - der, my poor brain is torn a - sun - der, yes my brain is torn a - sun - der, Rage and fu - ry have un -  
 - rel - lo e il cer - vel - lo, po - ve - rel - lo e il cer - vel - lo, po - ve - rel - lo già stor - di - to, sba - lor .

- sun - der, my poor brain is torn a - sun - der, yes my brain is torn a - sun - der, Rage and fu - ry have un -  
 - rel - lo e il cer - vel - lo, po - ve - rel - lo e il cer - vel - lo, po - ve - rel - lo già stor - di - to, sba - lor .

un - done me, On ly  
 con fon de, Si ri -

*sf*

won - der, So have stunn'd me and un - done me, so have stunn'd me and un -  
 - di - to non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -

won - der, So have stunn'd me and un - done me, so have stunn'd me and un -  
 - di - to non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -

won - der, So have stunn'd me and un - done me, so have stunn'd me and un -  
 - di - to non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -

- done me, rage and fu - ry have un - done me, rage and fu - ry have un - done me, rage and fu - ry have un -  
 - di - to non ra - gio - na, si con - fon - de, non ra - gio - na, si con - fon - de, non ra - gio - na, si con -

- done me, rage and fu - ry have un - done me, rage and fu - ry have un - done me, rage and fu - ry have un -  
 - di - to non ra - gio - na, si con - fon - de, non ra - gio - na, si con - fon - de, non ra - gio - na, si con -

mad ness, can be  
 du ce sì ad

*sf*



- done me, on - ly mad-ness is in store, Oh, my brain is torn a -  
 - fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve -

- done me, on - ly mad-ness is in store, Oh, my brain is torn a -  
 - fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve -

- done me, on - ly mad-ness is in store, Oh, my brain is torn a -  
 - fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve -

- done me, on - ly mad-ness is in store, Oh, my brain is torn a -  
 - fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve -

- done me, on - ly mad-ness is in store, Oh, my brain is torn a -  
 - fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve -

yet in - - - store, Oh, my brain is torn a -  
 im - - - paz - - - zar, e il cer - vel - lo po - ve -

*Strings.* *f*

- sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -  
 - rel - lo, già stor - di - to, sba - lor - di - to non ra - gio - na, si con -

- sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -  
 - rel - lo, già stor - di - to, sba - lor - di - to non ra - gio - na, si con -

- sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -  
 - rel - lo, già stor - di - to, sba - lor - di - to non ra - gio - na, si con -

- sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -  
 - rel - lo, già stor - di - to, sba - lor - di - to non ra - gio - na, si con -

- sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -  
 - rel - lo, già stor - di - to, sba - lor - di - to non ra - gio - na, si con -

- sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -  
 - rel - lo, già stor - di - to, sba - lor - di - to non ra - gio - na, si con -

- done me, On - ly mad - ness is in store.  
- fon - de, si ri - du - ce ad im - paz - zar.

- done me, On - ly mad - ness is in store.  
- fon - de, si ri - du - ce ad im - paz - zar.

- done me, On - ly mad - ness is in store.  
- fon - de, si ri - du - ce ad im - paz - zar.

- done me, On - ly mad - ness is in store. Oh my brain is torn a - sunder, On - ly madness is in  
- fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve - rel - lo, si ri - du - ce ad im - paz -

- done me, On - ly mad - ness is in store. Oh my brain is torn a - sunder, On - ly madness is in  
- fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve - rel - lo, si ri - du - ce ad im - paz -

- done me, On - ly mad - ness is in store.  
- fon - de, si ri - du - ce ad im - paz - zar.

*Cor. sustain.*

ROSINA.

Oh my poor brain.  
BERTHA. *ad* im - paz - zar.

On - ly mad - ness is in store.  
si ri - du - ce ad im - paz - zar.

Oh my poor brain.  
ua im - paz - zar.

on - ly mad - ness is in store,  
si ri - du - ce ad im - paz - zar.

store, on - ly mad - ness is in store, oh my brain is torn a - sunder, on - ly madness is in  
- zar, si ri - du - ce ad im - paz - zar, il cer - vel - lo po - ve - rel - lo, si ri - du - ce ad im - paz -

store, oh my brain is torn a - sunder, on - ly madness is in  
- zar, il cer - vel - lo po - ve - rel - lo, si ri - du - ce ad im - paz -

On - ly mad - ness is in store.  
si ri - du - ce ad im - paz - zar.

*Tutti.*



Oh my poor brain, on - ly mad - ness can  
ad im paz - zar, si ri - du - ce ad

On - ly mad - ness is in store, on - ly mad - ness can  
si ri - du - ce ad im paz - zar, si ri - du - ce ad

Oh my poor brain, on - ly mad - ness can  
ad im paz - zar, si ri - du - ce ad

On - ly mad - ness is in store, on - ly mad - ness can  
si ri - du - ce ad im paz - zar, si ri - du - ce ad

store, on - ly mad - ness is in store, on - ly mad - ness can  
- zar, si ri - du - ce ad im paz - zar, si ri - du - ce ad

store, on - ly mad - ness can  
- zar, si ri - du - ce ad

On - ly mad - ness is in store, On - ly mad - ness can  
si ri - du - ce ad im paz - zar, si ri - du - ce ad

*Sva.*

## ROSINA and BERTHA.

be in store.  
im paz - zar.

be in store.  
im paz - zar.

be in store.  
im paz - zar.

be in store.  
im paz - zar.

be in store.  
im paz - zar.

be in store, On - ly mad - ness is in store.  
im paz - zar, si ri - du - ce ad im paz - zar.

*Sva.*

*sotto voce.*

All : : : this tu - - - mult and : : : con -  
 Mi : : : par d'es - - - ser con : : : la

All : : : this tu - - - mult and : : : con -  
 Mi : : : par d'es - - - ser con : : : la

All : : : this tu - - - mult and : : : con -  
 Mi : : : par d'es - - - ser con : : : la

All : : : this tu - - - mult and : : : con -  
 Mi : : : par d'es - - - ser con : : : la

All : : : this tu - - - mult and : : : con -  
 Mi : : : par d'es - - - ser con : : : la

*sotto voce.*

- fu - sion Has : : : be - reft : : : me quite : : : of  
 te - sta In : : : un' or : : : ri - da : : : fu -

- fu - sion Has : : : be - reft : : : me quite : : : of  
 te - sta In : : : un' or : : : ri - da : : : fu

- fu - sion Has : : : be - reft : : : me quite : : : of  
 te - sta In : : : un' or : : : ri - da : : : fu -

- fu - sion Has : : : be - reft : : : me quite : : : of  
 te - sta In : : : un' or : : : ri - da : : : fu

- fu - sion Has : : : be - reft : : : me quite : : : of  
 te - sta In : : : un' or : : : ri - da : : : fu -



rea - son, All this tu - - - mult and con -  
ci - na, Mi : : : par d'es - - - ser con : : : la

- fu - sion Has be - reft me quite of  
te - sta In : : : un' or : : : ri - da : : : fu -

rea - son, I can come . . . to no, . . . to  
ci - na, Do ve cre - - - sce e mai, . . . e

no . . . con - clu - - sion, Like . . . a ham - mer  
mai . . . non re - sta, Dell' . . . in - cu - di -

no . . . con - clu - - sion, Like . . . a ham - mer  
mai . . . non re - sta, Dell' . . . in - cu - di -

no . . . con - clu - - sion, Like . . . a ham - mer  
mai . . . non re - sta, Dell' . . . in - cu - di -

no . . . con - clu - - sion, Like . . . a ham - mer  
mai . . . non re - sta, Dell' . . . in - cu - di -

CHORUS. (TENOR and BASS.)

Like . . . a ham - mer  
Dell' . . . in - cu - di -



on the ar vil, Each . . . says what . . . he  
ni so no re L'im - . . . por - tu - no

on the an vil, Each . . . says what . . . he  
ni so no re L'im - . . . por - tu - no

on the an vil, Each . . . says what . . . he  
ni so no re L'im - . . . por - tu - no

on the an vil, Each . . . says what . . . he  
ni so no re L'im - . . . por - tu - no

on the an vil, Each . . . says what . . . he  
ni so no re L'im - . . . por - tu - no

on the an vil, Each . . . says what . . . he  
ni so no re L'im - . . . por - tu - no

said be fore. 'Mid the flames of dis - cord ra - ging, Furious tongues there's no as -  
stre pi - tar. Al - ter - nan - do que - sto e quel - lo Pe - san - tis - si - mo mar -

said be fore.  
stre pi - tar.

said be fore.  
stre pi - tar.

said be fore. Sur - ging this way.  
stre pi - tar. Al - ter - nan - do.

said be fore. Sur - ging  
stre pi - tar. Al - ter -

said be fore.  
stre pi - tar.

*p*

- sua-ging, 'Mid the flames of dis-cord ra-ging, furious tongues there's no as - sua-ging,  
 - tel - lo al - ter - nan - do que-sto e quel-lo pe-san - tis - si - mo mar - tel - lo,

'Mid the flames of dis-cord  
 Al - ter - nan - do que-sto e

'Mid the flames of dis-cord  
 Al - ter - nan - do que-sto e

Sur - ging that way,  
 que - sto e quel - lo, Like the  
 al - ter -

this way,  
 - nan - do, Sur - ging that way,  
 - nan - do, que - sto e quel - lo,

ra-ging, furious tongues there's no as - sua-ging, 'mid the flames of dis-cord raging, furious tongues there's no as -  
 quel-lo, pe-san - tis - si - mo mar - tel - lo, al - ter-nan - do que-sto e quel-lo, pe-san - tis - si - mo mar -

ra-ging, furious tongues there's no as - sua-ging, 'mid the flames of dis-cord raging, furious tongues there's no as -  
 quel-lo, pe-san - tis - si - mo mar - tel - lo, al - ter-nan - do que-sto e quel-lo, pe-san - tis - si - mo mar -

bat - tle's  
 - nan - do, fu - rious ra - ging,  
 que - sto e quel - lo,

Like the bat - tle's  
 al - ter-nan - do, fu - rious  
 que - sto e



'Mid the flames of dis-cord ra-ging, furious tongues there's no as - suag-ing, furious tongues there's no as -  
 al - ter-nan - do que-sto e quel-lo, pe-san - tis - si - mo mar - tel - lo, pe-san - tis - si - mo mar -

-suaging,  
 - tel - lo,

-suaging,  
 - tel - lo,

All this tu-mult and con - fu-sion Has be - reft me quite of reason, Here must be some vile col -  
 mi par d'es - ser con la te-sta in un' or - ri - da fu - ci - na, do-ve cre - sce, do-ve

ra - ging,  
 quel - lo,

CHORUS (BASS.)

Sur - ging this way,  
 al - ter-nan - do,

Sur - ging this way,  
 Al - ter-nan do,

Sur - ging  
 que - sto e

*cresc.*

-suaging, furious tongues there's no as - suaging,  
 - tel - lo, pe-san - tis - si - mo mar - tel - lo,

'Mid the flames of discord raging, furious tongues there's no as -  
 al - ter-nan - do que-sto e quel-lo, pe-san - tis - si - mo mar -

'Mid the flames of discord raging, furious tongues there's no as -  
 al - ter-nan - do que-sto e quel-lo, pe-san - tis - si - mo mar -

- lu-sion, I can come to no con - clusion, no, I come to no con - clusion, Yes, I'm sure there's some col -  
 cre-sce, do-ve cre - sce e mai non re-sta dell' in - cu - di - ni so - no-re, dell' in - cu - di - ni so -

Sur - ging that way,  
 Al - ter nan - do,

Like the  
 al - ter

that way,  
 quel - lo,

Like the bat - tle's  
 al - ter-nan - do,

*Sva.*

Still the hor-rid din in -  
fa con bar-ba-ra ar-mor -

- suaging, 'mid the flames of dis-cord raging, furious tongues there's no as - suaging, Still the hor-rid din in -  
- tel - lo al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar - tel - lo, fa con bar-ba-ra ar-mo -

- suaging, 'mid the flames of dis-cord raging, furious tongues there's no as - suaging, Still the hor-rid din in -  
- tel - lo al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar - tel - lo, fa con bar-ba-ra ar-mo -

- lu-sion, but I come to no con - clusion, no I come to no con - clusion, Still the hor-rid din in -  
- no - re, dell' in - cu - di - ni so - no - re, l'im - por - tu - no stre - pi - ta - re, fa con bar-ba-ra ar-mo -

bat - tle's fu - rious raging, Still the hor-rid din in -  
- nan - do que - sto e quel - lo, fa con bar-ba-ra ar-mo -

TENORS AND BASSES.

fu - rious ra - ging,  
que - sto e quel - lo, Sur-ging  
al - ter -

*Sva.*

- creases, still the hor-rid din in - creases, still the hor-rid din in - creases, Till the house is in a  
- ni - a fa con bar-ba-ra ar-mo - ni - a, mu-re e vol - te, mu-re e vol - te, mu-re e vol - te rim-bom -

- creases, still the hor-rid din in - creases, still the hor-rid din in - creases, Till the house is in a  
- ni - a, fa con bar-ba-ra ar-mo - ni - a, mu-re e vol - te, mu-re e vol - te, mu-re e vol - te rim-bom -

- creases, still the hor-rid din in - creases, still the hor-rid din in - creases, Till the house is in a  
- ni - a, fa con bar-ba-ra ar-mo - ni - a, mu-re e vol - te, mu-re e vol - te, mu-re e vol - te rim-bom -

- creases, still the hor-rid din in - creases, still the hor-rid din in - creases, Till the house is in a  
- ni - a, fa con bar-ba-ra ar-mo - ni - a, mu-re e vol - te, mu-re e vol - te, mu-re e vol - te rim-bom -

- creases, still the hor-rid din in - creases, still the hor-rid din in - creases, Till the house is in a  
- ni - a, fa con bar-ba-ra ar-mo - ni - a, mu-re e vol - te, mu-re e vol - te, mu-re e vol - te rim-bom -

this way, sur-ging that way, Like the bat - tle's fu rious  
- nan - do, al - ter - nan - do, al - ter - nan - do que - sto e

*Sva.*



roar, A-mid the flames of discord raging, furious tongues there's no as - suaging, Still the horrid din in -  
 - bar, *sì al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar - tel - lo, fa con bar - ba - ra ar - mo -*

roar, A-mid the flames of discord raging, furious tongues there's no as - suaging, Still the horrid din in -  
 - bar, *sì al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar - tel - lo, fa con bar - ba - ra ar - mo -*

roar, A-mid the flames of discord raging, furious tongues there's no as - suaging, Still the horrid din in -  
 - bar, *sì al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar - tel - lo, fa con bar - ba - ra ar - mo -*

roar, A-mid the flames of discord raging, furious tongues there's no as - suaging, Still the horrid din in -  
 - bar, *sì al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar - tel - lo, fa con bar - ba - ra ar - mo -*

roar, A-mid the flames of discord raging, furious tongues there's no as - suaging, Still the horrid din in -  
 - bar, *sì al - ter - nan - do que - sto e quel - lo, pe - san - tis - si - mo mar - tel - lo, fa con bar - ba - ra ar - mo -*

ra - ging, sur - ging this way, sur - ging that way; Like a  
 quel - lo que - sto e quel - lo, que - sto e quel - lo al - ter -  
*Sva.*

*ff*  
 - creases, Till the house is in a roar. Oh my head is torn a - sun - der, Rage and fu - ry, fear and  
 - ni - a, *mu - re e vol - te rim - bom - bar. E il cer - vel - lo po - ve - rel - lo, già stor - di - to, sba - lor -*

*ff*  
 - creases, Till the house is in a roar. Oh my head is torn a - sun - der, Rage and fu - ry, fear and  
 - ni - a, *mu - re e vol - te rim - bom - bar. E il cer - vel - lo po - ve - rel - lo, già stor - di - to, sba - lor -*

*ff*  
 - creases, Till the house is in a roar. Oh my head is torn a - sun - der, Rage and fu - ry, fear and  
 - ni - a, *mu - re e vol - te rim - bom - bar. E il cer - vel - lo po - ve - rel - lo, già stor - di - to, sba - lor -*

*ff*  
 - creases, Till the house is in a roar. Oh my head is torn a - sun - der, Rage and fu - ry, fear and  
 - ni - a, *mu - re e vol - te rim - bom - bar. E il cer - vel - lo po - ve - rel - lo, già stor - di - to, sba - lor -*

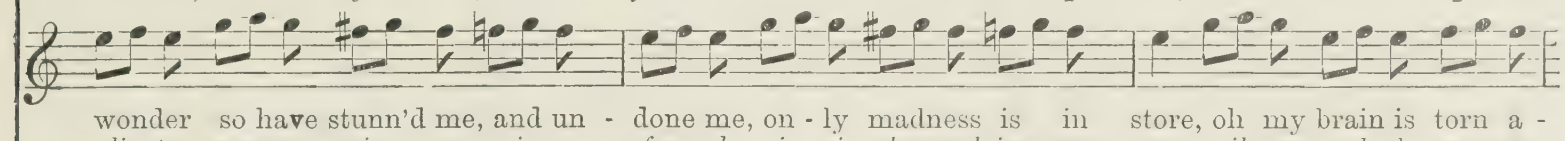
*ff*  
 - creases, Till the house is in a roar. Oh my head is torn a - sun - der, Rage and fu - ry, fear and  
 - ni - a, *mu - re e vol - te rim - bom - bar. E il cer - vel - lo po - ve - rel - lo, già stor - di - to, sba - lor -*

bat - tle. Rage and fu - - ry have un -  
 - nan - do. *E il cer - vel - - lo po - ve -*  
*Sva.* *Wind.* *Sva.*

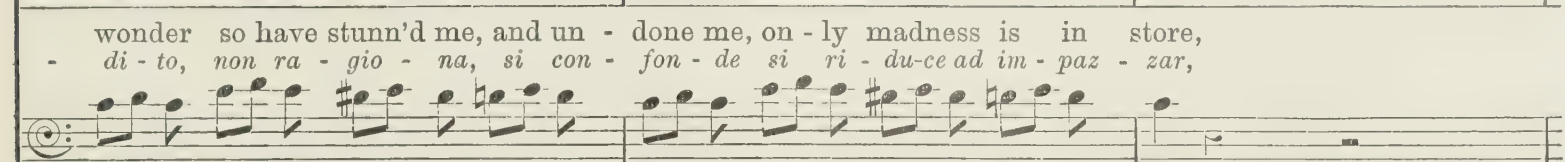




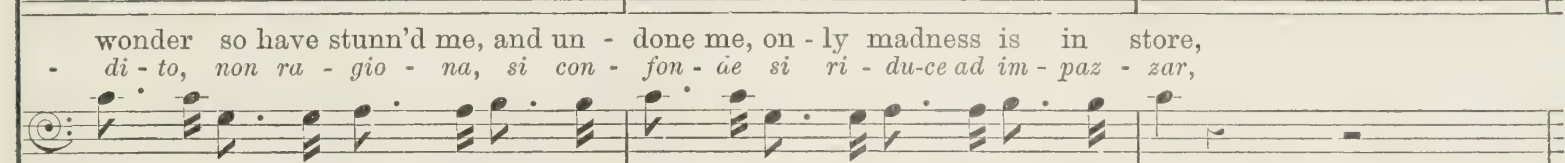
won-der so have stunn'd me, and un - done me, on - ly madness is in store, oh my brain is torn a -  
 - di - to, non ra - gio - na, si con - fon - de si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve -



wonder so have stunn'd me, and un - done me, on - ly madness is in store, oh my brain is torn a -  
 - di - to, non ra - gio - na, si con - fon - de si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve -

wonder so have stunn'd me, and un - done me, on - ly madness is in store,  
 - di - to, non ra - gio - na, si con - fon - de si ri - du - ce ad im - paz - zar,



wonder so have stunn'd me, and un - done me, on - ly madness is in store,  
 - di - to, non ra - gio - na, si con - fon - de si ri - du - ce ad im - paz - zar,



won - der so have stunn'd me, and un - done me, on - ly mad-ness is in store,  
 - di - to, non ra - gio - na, si con - fon - de si ri - du - ce ad im - paz - zar,

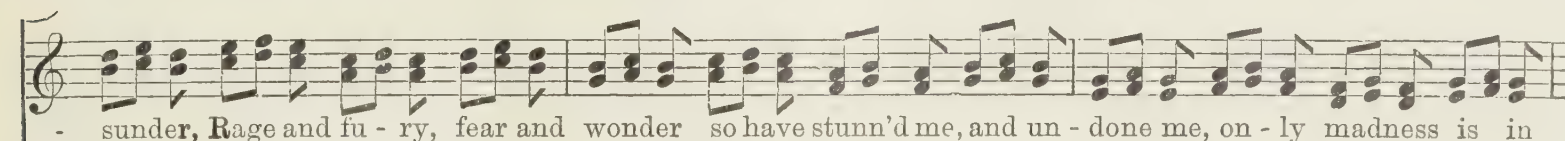


- done me, on - ly mad - ness is in store,  
 - rel - lo si ri - du - ce ad im - paz - zar,

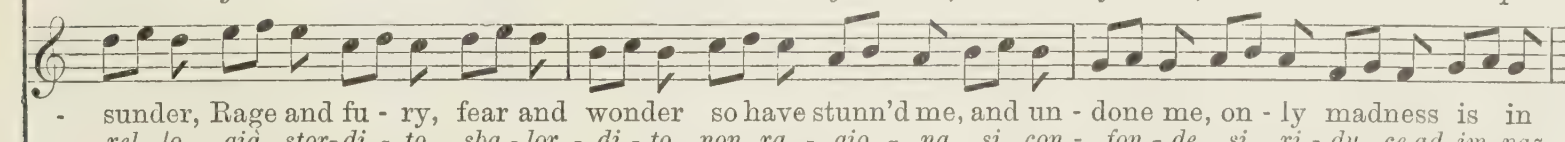
8va.....



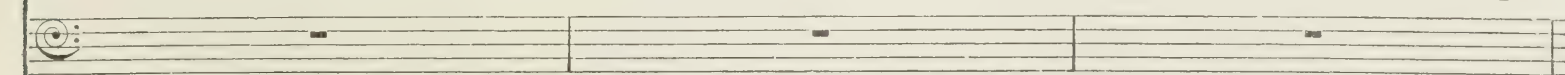
*p* Strings.

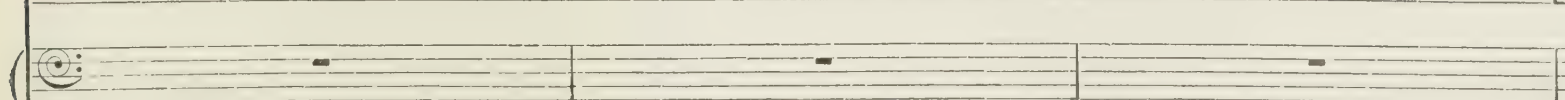


- sunder, Rage and fu - ry, fear and wonder so have stunn'd me, and un - done me, on - ly madness is in  
 - rel - lo già stor - di - to sba - lor - di - to non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz -



- sunder, Rage and fu - ry, fear and wonder so have stunn'd me, and un - done me, on - ly madness is in  
 - rel - lo già stor - di - to sba - lor - di - to non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz -







store.  
- zar.

store,  
- zar.

Oh, my brain is torn a - sun-der, Rage and fu - ry, fear and wonder, so have stunn'd me and un -  
e il cer - vel - lo po - ve - rel - lo gia stor - di - to, sba - lor - di - to, non ra - gio - na, si con -

Oh, my brain is torn a - sun-der, Rage and fu - ry, fear and wonder, so have stunn'd me and un -  
e il cer - vel - lo po - ve - rel - lo gia stor - di - to, sba - lor - di - to, non ra - gio - na, si con -

Oh, my brain is torn a - sun-der, Rage and fu - ry, fear and wonder, so have stunn'd me and un -  
e il cer - vel - lo po - ve - rel - lo gia stor - di - to, sba - lor - di - to, non ra - gio - na, si con -

on  
e il

ly  
cer

- done me, on - ly madness is in store,  
- fon - de, si ri - du - ce ad im - paz - zar,

on  
e il

ly  
cer

- done me, on - ly madness is in store,  
- fon - de, si ri - du - ce ad im - paz - zar,

on  
e il

ly  
cer

- done me, on - ly madness is in store,  
- fon - de, si ri - du - ce ad im - paz - zar,

on  
e il

ly  
cer

Rossini's "Il Barbiere di Siviglia."—Novello, Ewer and Co.'s Octavo Edition



- done me, On - ly mad - ness is in store, oh my brain is torn a - sun - der, Rage and fu - ry, fear and  
 - fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve - rel - lo, già stor - di - to sba - lor -

- done me, On - ly mad - ness is in store, oh my brain is torn a - sun - der, Rage and fu - ry, fear and  
 - fon - de, si ri - du - ce ad im - paz - zar, e il cer - vel - lo po - ve - rel - lo, già stor - di - to sba - lor -

- done me, On - ly mad - ness is in store.  
 - fon - de, si ri - du - ce ad im - paz - zar.

- done me, On - ly mad - ness is in store.  
 - fon - de, si ri - du - ce ad im - paz - zar.

- done me, On - ly mad - ness is in store.  
 - fon - de, si ri - du - ce ad im - paz - zar.

mad - ness is in store.  
 - du - ce ad im - paz - zar.  
 8va

won - der so have stunn'd me and un - done me, on - ly mad - ness is in store.  
 - di - to, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - zar.

won - der so have stunn'd me and un - done me, on - ly mad - ness is in store.  
 - di - to, non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz - zar.

Oh my brain is torn a -  
 e il cer - vel - lo po - ve -

Oh my brain is torn a -  
 e il cer - vel - lo po - ve -

Oh my brain is torn a -  
 e il cer - vel - lo po - ve -

- sun-der, Rage and fu - ry, fear and won-der, so have stunn'd me and un-done me, on - ly madness is in  
 - rel - lo, gia stor - di - to, sba - lor - di - to non ra - gio - na, si con - fon - de, si ri - du - ce ad im - paz -

On - - - ly mad - ness, on - ly  
 e il cer - - - vel - lo, si ri - -

On - - - ly mad - ness, on - ly  
 e il cer - - - vel - lo, si ri - -

store, on - ly mad - ness, on - ly  
 - zar. e il cer - - - vel - lo, si ri -

store, on - ly mad - ness, on - ly  
 - zar, e il cer - - - vel - lo, si ri -

store, on - ly mad - ness, on - ly  
 - zar, e il cer - - - vel - lo, si ri -

on - - - ly mad - ness, on - ly  
 e il cer - - - vel - lo, si ri -



mad - ness is in store, on - ly  
- du - ce ad im - paz - zar, e il cer -

mad - ness is in store, on - ly  
- du - ce ad im - paz - zar, e il cer -

mad - ness is in store, on - ly  
- du - ce ad im - paz - zar, e il cer -

mad - ness, on - ly mad - ness is in store, I can come to no con -  
- du - ce, si ri - du - ce ad im - paz - zar, e il cer-vel - lo po - ve -

mad - ness is in store, I can come to no con -  
- du - ce ad im - paz - zar, e il cer-vel - lo po - ve -

mad - ness, on - ly mad - ness is in store, on - ly  
- du - ce, si ri - du - ce ad im - paz - zar, e il cer -

8va

mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly  
- vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -

mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly  
- vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -

mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly  
- vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -

clu - sion, I can come to no con - clu - sion, Rage and fu - ry have un -  
- rel - lo, e il cer-vel - lo po - ve - rel - lo, si ri - du - ce, si ri -

- clu - sion, I can come to no con - clu - sion, Rage and fu - ry have un -  
- rel - lo, e il cer-vel - lo po - ve - rel - lo, si ri - du - ce, si ri -

mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly  
vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -

8va

mad - du - - - - - ness ad is im - - - - - in paz

done me, on ly mad - ness, on ly mad - ness is in  
du - ce, si ri du - ce, si ri du - ce ad im - paz -

done me, on ly mad - ness, on ly mad - ness is in  
du - ce, si ri du - ce, si ri du - ce ad im - paz -

mad - ness, on ly mad - ness, is in  
du - ce, si ri du - ce ad im - paz

store, on ly mad - ness, on - ly mad - ness, on - ly  
zar, e il cer - vel - lo, po - ve - rel - lo, si ri -

store, on ly mad - ness, on - ly mad - ness, on - ly  
zar, e il cer - vel - lo, po - ve - rel - lo, si ri -

store, on ly mad - ness, on - ly mad - ness, on - ly  
zar, e il cer - vel - lo, po - ve - rel - lo, si ri -

store, I can come to no con - clu - sion, I can come to no con - clu - sion, rage and  
zar, e il cer - vel - lo po - ve - rel - lo, e il cer - vel - lo po - ve - rel - lo, si ri -

store, I can come to no con - clu - sion, I can come to no con - clu - sion, rage and  
zar, e il cer - vel - lo po - ve - rel - lo, e il cer - vel - lo po - ve - rel - lo, si ri -

store, on ly mad - ness, on ly mad - ness, on - ly  
zar, e il cer - vel - lo po - ve - rel - lo, si ri -

Sra.



mad - ness, on - ly mad - ness  
 du - ce, si ri - du - ce ad

mad - ness, on - ly mad - ness  
 du - ce, si ri - du - ce ad

mad - ness, on - ly mad - ness  
 du - ce, si ri - du - ce ad

fu - ry have un - done me, on - ly  
 du - ce, si ri - du - ce, si ri -

fu - ry have un - done me, on - ly  
 du - ce, si ri - du - ce, si ri -

mad - ness, on - ly mad - ness, on - ly  
 du - ce, si ri - du - ce, si ri -

*Sra....*

is in store, yes,  
 im - paz zar, ad

is in store, yes,  
 im - paz zar, ad

is in store, rage and fu - ry have un -  
 im - paz zar, e il cer - vel - lo po - ve -

mad - ness, on - ly mad - ness is in store, rage and fu - ry have un -  
 du - ce, si ri - du - ce ad im - paz zar, e il cer - vel - lo po - ve -

mad - ness, on - ly mad - ness is in store, rage and fu - ry have un -  
 du - ce, si ri - du - ce ad im - paz zar, e il cer - vel - lo po - ve -

mad - ness is in store, yes,  
 du - ce ad im - paz zar, ad

on - ly mad - ness is in  
im - paz - zar, ad im - paz -

done me, on - ly madness is in store, rage and fu - ry have un - done me, on - ly madness is in  
rel - lo si ri - duce ad im - paz - zar, e il cer - vel - lo po - ve - rel - lo si ri - du - ce ad im - paz -

on - ly mad - ness is in  
im - paz - zar, ad im - paz -

done me, on - ly madness is in store, rage and fu - ry have un - done me, on - ly madness is in  
rel - lo si ri - duce ad im - paz - zar, e il cer - vel - lo po - ve - rel - lo si ri - du - ce ad im - paz -

on - ly mad - ness is in  
im - paz - zar, ad im - paz -

done me, on - ly madness is in store, rage and fu - ry have un - done me, on - ly madness is in  
rel - lo si ri - duce ad im - paz - zar, e il cer - vel - lo po - ve - rel - lo si ri - du - ce ad im - paz -

store, yes, on - ly mad - ness is in  
zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is in  
zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is in  
zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is in  
zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is in  
zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is in  
zar, ad im - paz - zar, ad im - paz -



store, yes, on - ly mad - ness, on - ly mad - ness is in store.  
- zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar.

store, yes, on - ly mad - ness, on - ly mad - ness is in store.  
- zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar.

store, yes, on - ly mad - ness, on - ly mad - ness is in store.  
- zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar.

store, yes, on - ly mad - ness, on - ly mad - ness is in store.  
- zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar.

store, yes, on - ly mad - ness, on - ly mad - ness is in store.  
- zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar.

END OF ACT I.

# ACT II.

No. 12

RECITATIVE AND DUETTINO.—“PEACE AND JOY.”

SCENE.—*The Library at Doctor Bartolo's; there are chairs and a pianoforte, on which is some music.*

BARTOLO.

VOICE.

PIANO.

I do not like these ti-dings! My en-qui-ries a-bout that noi-sy sol-dier  
Ma ve-di il mio de-sti-no! Quel sol-da-to, per quan-to ab-bia cer-ca-to,

all to no pur-pose; he ne'er was in that reg'-ment. I half sus-pect, Eh! I'd  
nien lo co-no-sce in tut-to il reg-gi-men-to. Io du-bi-to, eh co-

wa-ger! I am quite sure he's sent here by the Count Al-ma-vi-va, that he may as-cer-  
-spet-to! che du-bi-tar? Scom-met-to che dal con-te Al-ma-vi-va, è sta-to qui spe-

-tain for his young lord-ship what is the state of my fair ward's af-fec-tions. In these days of con-  
-di-to quel si-gno-re ad e-splo-rar del-la Ro-si-na il co-re. Nem-me-no in ca-sa

(knocking heard.)

-fu-sion one's own house is not safe from trai-tors. Who's knock-ing? Eh, who is  
pro-pria si-cu-ri si può star! ma i-o— Chi bat-te? Ehi, chi è di

there? What's become of the ser-vants? What need I fear. I am at home here, I'll o-pen.  
là! bat-to-no, non sen-ti-te? In ca-sa io son; non v'è ti-mo-re, a-pri-te.

(Enter the Count, disguised as a music master.)

COUNT.

*Andante moderato.*

Peace and joy be on this  
Pa-ce e gio-ia sia con

*Vlrs.*

*Cl.*

*tr*

*tr*

*tr*

*p*



dwelling  
vo-i, BARTOLO.

Joy and peace, all wordsex - cel-ling,  
Gio-ia e pa-ce per mill' an-ni,

Thank you, thank you, pray don't trou-ble, sir,  
Mil-le gra-zie, non s'in-co-mo-di,

Sir, you real-ly are too po-  
Ob-bli-ga-to in ve-ri-

Peace and joy be e-ver with you,  
Pa-ce e gio-ia sia con vo-i,

lite,  
tâ,

Thank you, thank you, pray don't  
Mil-le gra-zie, non s'in-

Joy and peace for years un-num-ber'd,  
Gio-ia e pa-ce per mill' an-ni,

trou-ble, sir,  
co-mo-di,

Sir, you real-ly are too po-  
Ob-bli-ga-to in ve-ri-

(Scrutinised with eyes like meteors,  
(Ah se un col-po è an-da-to a vuo-to ;

If of wit he had an  
a gab-bar que-sto ba-

lite, (Where can I have seen those features?  
tâ, (Que-sto vol-to non m'è i-gno-to,

For my life I can't re-mem-ber,  
non rav-vi-so, non ri-cor-do,

em-ber,  
- lor-do,

My dis-guise would not de-ceive him,  
un no-vel tra-ve-sti-men-to,

But he'll ne-ver guess a -  
più pro-pi-zio a me sa -

They're familiar, quite familiar,  
Ma quel volto, ma quel volto.

Sure I know that face by sight!  
Non ca-pi-sco, chi sa-rà?)

cresc.

- right, no, . . . no, . . . he'll ne-ver guess . . . a - - -  
- rà, sì, . . . sì, . . . pro-pi-zio a me . . . sa - - -

f

- right.) Oh be peace-ful, oh be joy-ful,  
- rà.) Gio-ia e pa-ce, pa-ce e gio-ia.

'Tis suf-fi-cient. (This man an -  
Ho ca-pi-to. (Oh ciel! che

p

Peace-ful, joy-ful, blest, and blessing,  
Gio-ia e pa-ce, ben di co-re.

- noys me!)  
no-ia!)

That will do now, that will do now, that will do now, quit my  
Ba-sta, ba-sta, ba-sta, ba-sta, ba-sta, ba-sta, per pie -

tr



Joy-ful, peace-ful,  
 Gio-ia, pa-ce,  
 sight, Joy-ful, peaceful, that's e-nough, sir, that's enough, sir. (Oh how dis-  
 -tù. Gio-ia, pa-ce, Ho ca-pi-to, ho ca-pi-to. (Oh ciel! che  
 Peace-ful, joy-ful, blest and bles-sing, joy-ful,  
 Ben di co-re, pa-ce e gio-ia, gio-ia,  
 -tressing!) Peace-ful, joy-ful, go, sir, go, sir, take your leave, good  
 no-ia!) Pa-ce e gio-ia, ba-sta, ba-sta, ba-sta, per pie-  
 peace-ful. (Happy chance, he does not know me. Now the blissful hour ap-  
 pa-ce. (Il vecchion non mi co-no-sce: oh mia sor-te for-tu-  
 night. (What fa-ta-li-ty pursues me! How the hy-pocrite encroaches!  
 -tù. (Ma che per-fi-do de-sti-no! Ma che bar-ba-ra gior-na-ta!  
 proaches, Now, fai - rest, sweet hope em -  
 -na-ta! Ah mio ben! fra po - chi i -  
 What fa-ta-li-ty pursues me! how the hy-po-crite en-croaches! what fa-ta-li-ty pursues me! how the hypocrite en -  
 Ma che per-fi-do de-sti-no! ma che bar-ba-ra gior-na-ta! ma che per-fi-do de-sti-no! ma che bar-ba-ra gior-



- bues me, now . . . my tor - - ments all . . . take  
 - stan - ti par le - rem con li - ber -

- croaches, ev'ry knave my house can pester, can abuse me and illuse me! ev'ry knave my house can pester and I can't assert my  
 - na-ta! tut-ti quan-ti a me da-van-ti! tut-ti quanti a me davanti! tutti quan - ti a me da-van-ti! che crudel fa-ta-li-

*cresc.*

flight! Yes, my fair - est, hope em - bues me! now my tor - ments all take  
 - tà! Ah mio ben, fra po - chi i - stan - ti par - le - rem con li - ber -

right! What fa - ta - li - ty pur - sues me! How this hy - po - cite en -  
 - ta! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -

*cresc.*

flight, now my tor - - ments take  
 - tu, par - le - rem par - le -

- croaches, ev'ry knave my house can pester, can abuse me and illuse me! ev'ry knave my house can pester, and I can't assert my  
 - na-ta! ma che per - fi - do de-sti-no! ma che barba-ra giorno - ta! tut-ti quan-ti a me da-van-ti! che crudel fa-ta - li-

flight. Yes, my fairest, hope embues me, yes, my fairest, hope embues me, now my torments, now my torments, now my torments all take  
 - rem, ah mio ben, fra po-chi i-stanti ah mio ben, fra pochi, istan-ti par-le - re - re - mo par - le - re - re - mo par - le - rem con li-ber-

right. What fata - li - ty pursues me, How the hypocrite en-croach-es, Ev - 'ry knave my house can en - ter, and I can't as-ert my  
 - ta! ma che perfi-do de-sti - no! ma che bar-bara giorno - ta! tut - ti quan - ti a me da - van - ti! che cru - del fa - ta - li-

*f*



flight.) joy-ful, peace-ful, joy-ful,  
 - tà.) Gio-ia. pa-ce, gio-ia,

right!) (The nuisance!) have done, sir, There, have done, sir, now good  
 - tà!) Che no-ia! Ma ba-sta, ba-sta, ba-sta, per pie-

*p*

*cres.*

(Oh, my fair-est, hope em-bues me, Now my tor-ments all take  
 Ah mio ben, fra po-chi i-stanti par-le-rem con li-ber-

- night. (What fa-ta-li-ty pur-sues me, how this hy-po-crite en-  
 - tà. Ma che per-fi-do de-sti-no! ma che bar-ba-ra gior-

*cresc.*

flight, all my tor-ments take  
 - tà, par-le-rem, par-le-

- croaches! Ev'-ry knave my house can pes-ter, can a-buse me and ill-use me! Ev'-ry knave my house can pes-ter, and I can't as-sert my  
 - na-ta! ma che per-fi-do de-sti-no! ma che bar-ba-ra giornata! tut-ti quan-ti a me da-van-ti! che crudel fa-ta-le-

flight. Now the hap-py hour approaches; yes, the hap-py hour approaches, Now, my fair-est, I shall see thee. Ev'-ry torment now takes  
 - rem, ah mio ben, fra pochi istanti, ah mio ben, fra po-chi i-stanti par-le-re-mo, par-le-re-mo, par-le-rem con li-ber

right. What fa-ta-li-ty pursues me! How this hy-po-crite en-croaches. Ev'-ry knave my house can pes-ter, and I can't as-sert my  
 - tà! ma che per-fi-do de-sti-no! ma che bar-ba-ra gior-na-ta! tut-ti quan-ti a me da-van-ti! che crudel fa-ta-li-

*f*



flight, now the hour, now the hour, now the hap-py hour is nigh, now the hour, now the hour, now the hap-py hour is  
 - tà! par-le-rem, par-le-rem, par-le-rem con li-ber-tà! par-le-rem, par-le-rem, par-le-rem con li-ber-

right, ev'-ry knave, ev'-ry knave, and I can't as-ert my right, ev'-ry knave, ev'-ry knave, and I can't as-ert my  
 - tà! che cru-del, che cru-del, che cru-del, fa-ta-li-tà! che cru-del, che cru-del, che cru-del fa-ta-li-

nigh, the hour is nigh, the hour is nigh, and ev'-ry torment now takes flight!)  
 - tà, con li-ber-tà, con li-ber-tà, con li-ber-tà, con li-ber-tà!)

right, as-ert my right, as-ert my right, as-ert my right, as-ert my right.)  
 - tà, fa-ta-li-tà, fa-ta-li-tà, fa-ta-li-tà, fa-ta-li-tà!)

*f* *p*

## RECITATIVE.

VOICE. **BARTOLO.** **COUNT.**

Good sir, I'm somewhat wearied, in one word pray say who are you? Don A-lon-so, a pro-  
 In som-ma, mio si-gno-re, chi è le-i, si può sa-pe-re? Don A-lon-so, pro-fes-

PIANO.

**BARTOLO.** **COUNT.**

- fes-sor of mu-sic, sir, and a pu-pil of Don Ba-si-lío. Your business? Don Ba-silio was taken ill this  
 so-re di mu-si-ca ed al-lie-vo di Don Ba-si-lío. Eb-be-ne? Don Ba-silio, sta ma-le il po-ve-

**BARTOLO (going off).** **COUNT (detaining him).**

morning, and he has sent me— He's ill? I'll go and see him. There's no need, sir his complaint is not  
 - ri-no, ed in sua ve-ce— Sta mal? Cor-ro a ve-der-lo. Pia-no, pia-no. Non è mal co-sì



**BARTOLO.** (resolved) **COUNT.** **BARTOLO (roughly).**

serious. (I mistrust him en-tire-ly.) We'll go now, to-ge-ther. I'd suggest, sir— Well,  
 gra-ve. (Di co-stui non mi fi-do.) An-dia-mo, an-dia-mo. Ma si-gno-re— Che

**COUNT** (taking him apart in a low voice). **BARTOLO.** (in a whisper) **COUNT.** (angrily) **BAR.** **COUNT** (also)

what? I want to tell you— You must speak louder. But— Louder, I tell you. Well,  
 c'è? Vo-le-va dir-vi— Par-la-te for-te. Ma— For-te, vi di-co. Eb-

angry, and in a loud voice). (going off.)

well, just as you please, sir, You shall soon see the tem-per of Don A-lon-so. Yes, of  
 - ben, co-me vo-le-te, ma chi sia don A-lon-so ap-pren-de-re-te. Vo' dal

**BARTOLO** (softly, holding him back). **COUNT.**

Count Al-ma-vi-va— Soft-ly, soft-ly, I can hear if you whis-per. The Count has—  
 con-te Al-ma-vi-va— Pia-no, pia-no, Di-te, di-te, v'a-scol-to, Il Con-te

**BARTOLO.** **COUNT** (calming down).

Hush, for pi-ty's sake. This morning he has quit-ted his lodg-ing, which I hap-pened to  
 Pian, per ca-ri-tà. Sta-ma-ne nel-le stes-sa lo-can-da e-ra me-co d'al-

(showing a letter.)

vi-sit, and by good for-tune there fell in-to my hand the note you see here, from your niece to his  
 - log-gio, ed in mie ma-ni per ca-so ca-pi-tò. que-sto bi-gliet-to del-la vo-sta pu-

**BARTOLO** (taking the letter and looking at it). **COUNT.**

lordship, to his di-rec-tion. This let-ter! it is her writing! Don Ba-si-lio does not know that I  
 - pil-la a lui di-ret-to. Che ve-do! è sua scrit-tu-ra! Don Ba-si-lio nul-la sa di quel

found it, and as he wish'd that I should give the les-son to the la-dy, I had in-tend-ed that, en-  
 fo-glio; ed io per lui ve-nen-do a dar le-zio-ne al-la ra-gaz-zà vo-le-va far-me-ne un

*(thinking of an excuse, he gets embarrassed.)*

BARTOLO.

COUNT.

- tire-ly for your int'rest, that she should see this let-ter, it might further— Pray what, Sir? To be  
 me-ri-to con vo-i, per-chè, con quel bi-gliet-to, si po-treb-be, Che co-sa? Vi di-

plain, if you will but per-mit me to see the la-dy, I think that—with submission—with this  
 - rò, s'io po-tes-si par-la-re al-la ra-gaz-za, io cre-der-ver-bi gra-zia-le fa-

let-ter, 'tis ea-sy to per-suade her the Count is faithless. He with some o-ther mistress, might  
 - re-i che me lo diè del Con-te un 'al-tra a-man-te; pro-va sig-ni-fi-can-te, che il

careless-ly have left it where I found it, and perhaps— Well i-ma-gined. But this is land'ring. Oh  
 Con-te di Ro-si-na si fa gi-oco, e per-ciò— Pia-no un po-co. U-na ca-lunnia! Oh

*(embraces him, and puts the letter in his pocket.)*

bra-vo! I re-cog-nise the school of Don Ba-si-lío. Be as-sured of my gra-ti-tude for all you  
 bra-vo! de-gno e ve-ro sco-lar di Don Ba-si-lío! Io sa-prò co-me me-ri-ta ri-com-pen-

do, and for your good in-tentions. I will call the young la-dy; Since I know that to  
 - sar, sì bel sug-ge-ri-men-to. Vo'a chia-mar la ra-gaz-za, poi-chè tan-to per

me you're so de-vo-ted, in friendship pray command me. I'm your's de-vo-ted.  
 me v'in-te-res-sa-te, mi rac-co-man-do a-vo-i. Non du-bi-ta-te.

*(Bartolo enters an inner room.)*

This sto-ry of the let-ter quite a-gainst my in-tention has es-caped me, what could I  
 L'af-fa-re del bi-gliet-to dal-la boc-ca m'è u-sci-to non vo-len-do. Ma co-me



do? But for some such pre-text he would soon have ex-pell'd me as a pre-ten-der. My  
far? *Sen za un tal ri-pie-go mi toc-ca-va an-dar vi-a co-me un bag-gia-no. Il*

hopes and my in-ten-tions I will re-veal to her, if she ac-cepts me, I'm  
*mio di-se-gno a le-i o-ra pa-le-se-rò; s'el-la ac-con-sen-te, io*

blest be-yond all mea-sure, There she is, My heart beats high with hope and plea-sure.  
*son fe-li-ce ap-pie-no. Ec-co-la. Ah, il cor sen-to bal-zar-mi in se-no.*

## RECITATIVE.

BARTOLO (leading on Rosina).

VOICE. Well, well, my dear, come forward. Don A-lon-so, who stands be-fore you will now give you a-  
*Ve-ni te, Si-gno-ri-na. Don A-lon-so, che qui ve-de-te, or vi da-rà le-*

PIANO.

ROSINA

(seeing the Count).

BARTOLO.

ROSINA.

COUNT.

les-son. Ah! What's the mat-ter? I've sprain'd my in-step. 'Tis no-thing! pray,  
*-zi-one. Ah! Cos'è sta-to? E un gran-chio al pie-de. Oh nul-la! se-*

ma-dam, take a seat, here's one be-side me. If you al-low me we'll now be-gin the les-son, As  
*-de-te a me vi-cin, bel-la fan-ciul-la. Se non vi spia-ce, un po-co di le-zio-ne, di*

ROSINA.

Don Ba-si-lio's un-well, he sent me, Oh, I shall be de-light-ed, let me be-  
*Don Ba-si-lio in ve-ce, vi da-rò. Oh, con mio gran pia-ce-re, la pren-de-*

COUNT.

ROSINA.

-gin. And what song shall it be? If you have no ob-jec-tion, I will sing something from the "Vain Pre-  
*-rò. Che vo-le-te can-tar? Io can-to, se le ag-gra-da, il Ron-do dell' "I-nu-til Pre-cau-*

BARTOLO. ROSINA.

- caution." That's what she's always saying, what is this "Vain Pre-caution?" Have I not told you, an  
 - zio - ne." Eh sem - pre, sempre in boc-ca "L'i - nu - til Pre-cau - zio-ne!" Io ve l'ho det - to: è il

BARTOLO.

o - pe - ra that's ev' - ry-where per - form'd now. Well, well, then, I hear you, be - gin now.  
 ti - to - lo dell' o - pe - ra no - vel - la. Or be - ne, in - te - si: an - dia - mo.

ROSINA. COUNT. (the Count seats himself at the pianoforte, Bartolo takes a seat and listens.)

Here is the air. Al - low me, let us be - gin then.  
 Ec - co - lo qua. Da bra - va, in - co - min - cia - mo.

## No. 13.

## ARIA.—“WHEN A HEART WITH LOVE IS GLOWING.”

Maestoso.

PIANO.

*f* *p* *f* *p*

ROSINA (sings to the Count's accompaniment).

When a  
 Con-tro un

*f*



heart with . . . love is . . . glowing, Love that's las - ting, de - vo - tion o'er -  
 cor che ac - - cen - de a - - mo - re Di ve - ra - ce in - vit - to ar -

*p*

- flow - - - ing, 'Tis in  
 - do - - - re S'ar - ma in

vain you . . . would op - press it, 'Tis in  
 van po - - - ter ti ran - no Di ri -

*f* *p*

vain to . . . flout and . . . rail, If a pas - sion true pos -  
 gor, di . . . cru - del - - - tà. D'o - gni as - sal - to vin - ci -

*f* *pp*

- sess it, Love will e - ver o'er all pre - vail. Ah, Lin - do - ro, ah my  
 - to - re Sem - pre a - mo - re tri - on - fe - rà. Ah Lin - do - ro, mio te -

*f* *Vivace.*

trea- sure,  
- so - ro,

My de-light, my on-ly plea-sure!  
*Se sa-pes-si, se ve-des-si!*

Tell me tru-ly, must I  
*Que-sto ca-ne di tu -*

*pp*

e - ver,  
- to - re,

Thus be-fore my guardian quail?  
*Ah che rab-bia che mi fa!*

If thou  
*Ca - ro a*

canst, . . . oh save . . . me, save . . . me, Leave . . . me not . . . to  
*te . . . . mi rac - co - man - do, Tu . . . . mi sal - va*

mourn . . . and wail, no, no, no, no. If thou canst, . . . oh  
*per . . . . pie - tà, sì, sì, sì, sì. Ca - ro a te . . . . mi*

save . . . me, save . . . me, Leave . . . me not to mourn and  
*rac - co - man - do, Tu . . . . mi sal - va per pie -*



COUNT.

wail. Dear-est, fear not, I'll re-lease thee, dear-est, fear not, I'll re-  
 ta. Non te-mer, ti ras-si-cu-ra, non te-mer, ti ras-si-

- lease thee, Soon the ty - - rant I will as -  
 cu-ra, Sor-te a-mi-ca a noi sa-

ROSINA.

I may hope then? And thy love?  
 Dun-que spe-ro? E il mio cor?

- sail. In me con-fi-ding, Will ne-ver  
 ra. A me t'af-fi-da. Giu-bi-le

fail, will ne-ver fail.  
 ra, giu-bi-le-rà.

Moderato.

## ROSINA.

Yes, my heart, in thee con - fi - ding, Now . . with . .  
Ca - ra im - ma - gi - ne ri - den - te, Dol - ce i - . .

hope and joy . . is . . blest, Thee I trust . .  
de - a d'un lie - to a - mor. Tu m'ac - cen - di

with faith a - bi - ding, Ev' - ry . . care . . is . . lull'd to . . rest, ev' - ry . .  
in pet - to il co - re, Tu . . mi . . por - ti a de - li - rar, tu . . mi . .

care . . is . . lull'd . . to . . rest, Yes, my heart . . in . . thee . . con - . .  
por - ti a . . de - li - rar. Ca - ra im - ma - gi - ne . . ri - . .

fi - ding, Now . . with hope . . and . . joy . . is . . blest, Thee I . .  
den - te, dol - ce i - dea . . d'un . . lie - to a - mor, Tu m'ac -



trust with faith a - bi - ding, . . . all . . . care is . . . lull'd to . . .  
 - cen - di in pet - to il cor, tu . . . mi . . . por - ti a . . . de - li -

*f* *p*

rest.  
 - rar.

COUNT.

Fear no more,  
 Non te - mer,

*cresc.*

I will re - lease thee, Soon the  
 ti ras - si - cu - ra, Sor - te a -

ty - rant I will as - sail. I may  
 - mi - ca a noi sa - rà. Dun - que

ROSINA.

*f*

hope then? And thy love? Will ne - ver  
 spe - ro? Il mio cor? Giu - bi - le -

COUNT.

ROSINA.

fail! Yes, my heart, in thee con - fi - ding, Now with hope, with hope and joy is  
 rà! Ca - ra im - ma - gi - ne ri - den - te, Dol - ce i - de - a d'un lie - to a -

*p*

blest, Thee I trust . . with faith a -  
 mor, Tu m'ac - cen - di in pet - to il

bi - ding, Ev' - ry care is lull'd to rest, ev' - ry  
 co - re, Tu mi por - ti a de - li - rar, tu mi

care is lull'd to rest. Yes, my heart in thee con -  
 por - ti a de - li - rar. Ca - ra im - ma - gi - ne ri -

fi - ding, Now . . with hope and joy is blest, Thee I  
 den - te, Dol - ce i - dea d'un lie - to a - mor, Tu m'ac -

*p*



trust with faith a - bi - ding, . . . and care is lull'd to  
 cen - di in pet - to il cor, tu . . . mi por - ti a de - li -

*f*

rest, Now care is lull'd to rest.  
 rar, mi por - ti a de - li - rar.

*p* *cresc.*

*a piacere.*  
 If thou canst, from durance save me, if thou canst, from durance  
 Ca - ro a te mi rac - co - man - do, ca - ro a te mi rac - co

save me, Leave me not to mourn and wail, All care is lull'd to  
 - man - do, Tu mi sal - va per pie - tà, mi por - ti a de - li -

*p*

*a piacere.*  
 rest, If thou canst, from du - rance  
 rar, Ca - ro a te mi rac - co -

*a tempo.*

save me, if thou canst, from durance save me, Leave me not to mourn and wail, Ev' - ry care is lull'd to  
 - man-do, ca-ro a te mi rac-co-man-do, Tu mi sal-va per pie-tà, tu mi por-ti a de-li-

rest, ev' - ry care is lull'd to rest, now ev' - ry care, now ev' - ry  
 - rar, tu mi por-ti a de-li-rar, a de-li-rar, a de-li-

care is lull'd to rest.  
 - rar, a de-li-rar.

## No. 14. RECIT. AND ARIETTA.—“COME WHERE THE WOOD WILL SCREEN US.”

VOICE. COUNT. ROSINA. BARTOLO.

You have sung it en-chan-ting-ly! You're too in-dulgent! Oh yes, it was  
 Bel-la vo-ce! bra-vis-si-ma! Oh! mil-le gra-zie! Cer-to, bel-la

PIAN.

well sung, But the song, to be can-did, I found it tire-some! ah! mu-sic was in my time a-nother  
 vo-ce! Ma que st'a-ria, co-spet-to! è as-sai noi-o-sa; la mu-si-ca a' miei tem-pi e-ra al-tra

mat-ter; how well I yet re-mem-ber the air that Caf-fa-riel-lo then used to sing so  
 co-sa. Ah! quan-do, per e-sem-pio, can-ta-va Caf-fa-riel-lo quel-l'a-ria por-ten-



fine - ly!—la ra la la la—you know it, Don A - lon - so? I'll sing it now.  
 - to - sa—la ra la la la—sen - ti - te Don A - lon - so: ec - co - la qua.

BARTOLO.

*Allegro.*  
*Strings.*

Come, where the wood will  
 Quan - do mi sei vi -

screen . . us, My swee - test of Ro - si - - nas— 'Tis in the text, Se -  
 - ci - - na, A - ma - bi - le Ro - si - - na— L'a - ria di - ce a Gian -

*Recit.*

(Enter Figaro with a basin under his arm, he stands still behind Bartolo, and mimics him.)

li - na, I've chang'd it to Ro - si - na— Come where the wood will screen . . us, My  
 ni - na, ma io di - co Ro - si - na— Quan - do mi sei vi - ci - - na, A -

swee - test of Ro - si - - nas, When thou my way art glan - cing, It sets my heart a - dan - cing.  
 - ma - bi - le Ro - si - - na, Il cor mi bril - la in pet - to, Mi bal - la il mi - nu - et - to.

## RECITATIVE.

VOICE. *BARTOLO (perceiving Figaro).* *FIGARO.*

Nice manners for a bar-ber, go on, sir! Oh, pray ex-cuse me, real-ly, I did not  
*Bra - vo, si- gnor Bar-bie - re, ma bra - vo! Eh nien-te af - fat - to: scu - si, son de - bo-*

PIANO.

*BARTOLO.* *FIGARO.*

mean it. You rogue, come tell me, what do you come for? I come for? why, what  
*- lez - ze. Eb - ben, gui - do - ne, che vie - ni a fa - re? Oh bel - la! ven - go a -*

*BARTOLO.* *FIGARO.*

else but to shave you? this is your day, sir. This day I can - not. This day you can't? I'm  
*- far - vi la bar - ba: og - gi vi toc - ca. Og - gi non vo - glio. Og - gi non vuol? Di -*

(puts his basin on a table, and takes an account book out of his pocket.)

*BARTOLO.* *FIGARO.*

sor-ry, to-morrow I can't. Why not? Because to-morrow I must at-tend the reg'ment, their  
*- ma-ni non po-trò i - o. Per chè? Perchè ho da fa - re a tut - ti gli Uf-fi - zia - li del*

beards will all want dressing be - sides their shaving; then there is the old Marchioness who just has sent her  
*nuo - vo reg - gi - men-to, bar - ba e te - sta, al - la mar-che-sa An-dre - ni - ca il bion-do par-ruc*

wig for me to dress; then the young Count Bom-bè has sent to have his hair curl'd; then  
*- chin coi ma - ro - nè; al Con - ti - no Bom - bè il ciuf - fo a cam - pa - ni - le, pur -*

med'cine for the law-yer Ber - nar - do - ne, who's just been ta - ken ill of in - di - ges - tion— be  
*- gan-te all' av - vo - ca - to Ber - nar - do - ne che ie - ri s'am - ma - lò d'in - di - ge - stio - ne— e*



(replacing the book in his pocket.)

BARTOLO.

- sides some o - thers, to - mor-row's full of en - gage - ments. Well, well, no more of  
 - poi, e po - i, che ser - ve? do - man non pos - so. Or - sù, me - no pa -

FIGARO.

talk - ing. This day you shall not shave me. Oh, in - deed, sir? This is a pret - ty  
 - ro - le. Og - gi non vo' far bar - ba. No? co - spet - to, guar - da - te che av - ven -

house - hold! I call this morn - ing, find ev' - ry - thing in up - roar; this af - ter - noon re -  
 - to - ri! ven - go sta - ma - ne; in ca - sa v'è l'in - fer - no; ri - tor - no do - po

(imitating Bartolo.)

- turn - ing, "I won't be shav'd now." For what, sir, do you take me? for some bar - ber of  
 pran - zo: og - gi non vo - glio. Ma che! m'a - ve - te pre - so per un qual - che bar -

(taking up his basin as though about to go.)

BARTOLO.

nought up from the coun - try? Pray get your - self a - no - ther, No more will I serve you. What  
 - bier da con - ta - di - ni? Chia - ma - te pur un al - tro, i - o me ne va - do. Che

nonsense! he'll have his own way. Was e - ver man so wil - ful? There, go and fetch from my room the soap and  
 ser - ve? a mo - do su - o. Ve - di che fan - ta - si - a! va in ca - me - ra a pi - gliar la bian - che

(takes from his belt a bunch of keys, first gives them to Figaro, then takes them back again, and goes out doubtfully.)

FIGARO.

tow - el. No, I my - self will. (Oh, if he'd on - ly give me that bunch of keys a  
 - ri - a. No, va - do io stes - so. (Ah, se mi da - va in ma - no il maz - zo del - le

(to Rosina.)

mo - ment, all would be right then.) Tell me, if on that bunch he is hold - ing, there's the  
 chia - vi e - ro a ca - val - lo.) Di - te: non è fra quel - le la chia - ve che a - pre



ROSINA.

BARTOLO (returning)

key of the ve-ran-dah! Yes sure-ly, it is the small-est. (I fear 'tis  
 quel - la ge - lo - si - a? Sì cer - to, è la più nuo - va. (Ah son pur

dan-g'rous leav-ing her with this ras-cal of a bar-ber!) Fi - ga-ro, you go for me, The  
 buo - no a la - sciar qua quel dia - vol di bar - bie - re!) A - ni - mo, va tu stes - so, Pas -

(giving the keys to Figaro.)

last room on the right, just by the win-dow, you'll find all that is wan-ting, Go now,  
 - sa - to il cor - ri - dor, so - pra l' ar - ma - dio, il tut - to tro - ve - ra - i. Ba - da,

FIGARO.

mind you touch no-thing. Oh! I'm no block-head, (how luc - ky!) I'm back di -  
 non toc - car nul - la. Eh? non son mat - to. (Al - le - gri!) Va - do e

(goes in.)

BARTOLO (to the Count.)

rect - ly. (Our tri-umph is cer - tain.) That is the scamp who  
 tor - no. (Il col - po è fat - to.) È quel bric - con che al

COUNT.

car-ried to the Count the let-ter of Ro-si-na. He seems to be a con-sum-mate in -  
 Con - te ha por - ta - to il bi - gliet - to di Ro - si - na. Mi sem - bra un im - bro - glion di pri - ma

(a great crash is heard as of crockery breaking.)

BARTOLO.

tri - guer. Ah! but me there's no de - lu - ding, Gra - cious, what is that noise!  
 sfe - ra. Eh! a me non - me la fic - ca, Ah dis - sgra - zia - to me!

(Exit Bartolo.)

ROSINA.

BARTOLO.

COUNT.

There's something brcken! Ras-cal and cheat! A fool was I to send him! That Fi - ga - ro's a  
 Ah che ru - mo - re! Oh che bric - con! me lo di - ce - va il co - re. Quel Fi - ga - ro è un grand'



(to Rosina.)

ge nius. Now is the mo-ment, tell me then, my dear - est, Oh wilt thou en-trust thy  
do - mo. Or che siam so - li, di - te - mi. o ca - ra, il vo - stro al mio de -

ROSINA (ardently).

fu - ture to thy de - vo - ted lo - ver? say frank - ly! Yes, my Lin - do - ro,  
- sti - no d'u - nir sie - te con - ten - ta? Fran - chez - za! Ah! mio Lin - do - ro,

(Bartolo and Figaro re-enter.)

COUNT. BARTOLO.

with thee, with thee on - ly. Thou wilt? Oh me! all's bro - ken, my dish - es, my thirteen  
al - tro, io non bra - mo. Eb - ben? Tut - to m'ha rot - to, sei piat - ti, ot - to bic -

(secretly showing the key of the balcony to the

FIGARO.

tumblers, down to my punchbowl. They sav'd a grea - ter mischief, their breaking warn'd me, for if I had not  
- chie - ri, u - na ter - ri - na. Ve - de - te che gran co - sa! ad u - na chia - ve, se io non m'at - tac -

Count, which he has taken off the bunch.)

for - tu - na - tely smash'd them, I cer - tain - ly had run against yon - der wall in the darkness and  
- ca - va per for - tu - na, per quel ma - le - det - tis - si - mo cor - ri - dor, co - sì o - scu - ro spez -

may - be, dash'd my brains out, just to ob - lige you. What with the fast clos'd shut - ters, and al - so— and  
- za - to mi sa - re - i, la te - sta al mu - ro. Tie - ne o - gni stan - za al bu - io, e po - i, e

BARTOLO. (settles himself in a seat to be shaved.)

FIGARO. (to the Count and Rosina.)

BARTOLO.

al - so— Say no more. I'll be - gin. (He's watching.) Be - gin then.  
po - i. Oh non più. Dun - que an - diam. (Giu - di - zio.) A no - i.

## No. 15.

## QUINTET.—“DON BASILIO, OH AMAZEMENT.”

*Andante.*

ROSINA. (Don Ba-si-lio!)  
(Don Ba-si-lio!)

COUNT. (Oh, a-mazement!)  
(Co-sa veg-go!)

FIGARO. (Oh con-fu-sion!)  
(Qua-le in-top-po!)

BARTOLO. (Oh con-fu-sion!)  
(Qua-le in-top-po!)

*Tutti.*

PIANO. *ff Andante.* Why, it's  
Co-me

BASILIO.  
you? My good sirs, my good sirs, your most o-be-dient.  
qua? Ser-vi-tor, ser-vi-tor di tut-ti quan-ti.

*Vln. & Viola.* *pp* *Vln. & Fag.*

BARTOLO. (Now we shall hear some-thing new.)  
(Che vuol dir tal no-vi-tà?)

ROSINA. (What-e-ver shall I  
(Di noi cie mai sa-

do?)  
rà?)

COUNT. Boldness now must help me through.)  
(Qui fran-chez-za ci vor-rà.)

FIGARO. (Boldness now must help us through.)

BARTOLO. (Qui fran-chez-za ci vor-rà.)

Don Ba-si-lio, pray how  
Don Ba-si-lio, co-me

*Strings.* *tr*



FIGARO (interrupting Basilio).

Oh what a fi-gure! and that blessed beard grows bigger, shall I shave you, yes or  
Or che s'a - spet - ta? que - sta bar - ba be - ne - det - ta la fac - cia - mo sì o

are you?  
sta - te? BASILIO (astonished).

How am I?  
Co - me sto?

cresc.

no? shall I shave you, shall I shave you, shall I shave you, yes or no?  
no? que - sta bar - ba la fac - cia - mo, la fac - cia - mo sì o no?

BARTOLO (to Figaro).

I am co-ming, yes, di -  
O - ra ven - go, o - ra

Wind.

Cl. &amp; Fag.

f

p

(to Basilio.)

rect - ly.  
ven - go.

Well,  
E,

and the  
il Cu -

COUNT (to Basilio, interrupting him).

BASILIO (astonished).

Yes, I have told him all is set-tled for the  
Io gli ho nar - ra - to che già tut - to è com - bi -

law - yer?  
ria - le?

How, what law - yer?  
Il Cu - ria - le?

BARTOLO.

BASILIO.

(to Bartolo).

morning. Did I not?  
na - to. Non è - ver?

Yes, you told me all, yes, 'tis true.  
Sì, sì, tut-to io so, tut - to io.

Doctor Bar-to - lo, ex -  
Ma Don Bar-to - lo, spie -

Vln. &amp; Wind.

COUNT (to Bartolo).

(to Basilio).

(to Bartolo).

Doctor, just one word in private, I've a word for you in private. Don Ba-silio, on-ly wait a moment, I'll attend to  
Ehi, Dot-to-re, u-na pa-ro-la, ehi, Do-to-re, u-na pa - ro-la. Don Ba-silio, son da voi, a scol-ta - te un po-co

plain yourself.  
ga - te - vi—

you, wait a mo-ment, but a mo-ment, and I will at-tend to you.  
qua, son da vo - i, son da vo - i, a scol - ta - te un po - co qua.

ROSINA.

(Ah, our danger now is great).  
(Io mi sento il cor tre-mar).

(aside to Bartolo.)

FIGARO.

(Get him off at a-ny hazard, or he's sure your plans to hin - der.)  
Fa-te un po' ch'ei vada vi-a, ch'ei ci scopra ho granti - mo - re.)

(Come, the storm will soon a -  
(Non vi sta - te a di - stur-



COUNT. (*aside to Bartolo*).

(You remember, sir, I told you, of the letter he knows nought.)

(Del-la let-te-ra, si-gno-re, Ei l'affare ancor non sa.)

BASILIO.

-bated).  
-bar).(More and more this gets en-tan-gled, But, by Jove! I'll not be  
(Ah quì cer-to v'è un pastic-cio, Non s'ar-ri-va a indo-vi-You remember what I told you, of the letter he knows nought, . . . no . . . of . . . the . . .  
(Ch'ei ci scopra ho gran ti-mo-re: Ei l'affare an-cor non sa . . . l'af-far . . . non . . .

BARTOLO.

caught.)  
nar.)Very well, sir, I remember, Why should that be worth a  
Di-te be-ne, mio si-gno-re, Or lo mando via dilet-ter . . . he . . . knows . . . nought, no, . . . he knows . . .  
sa . . . l'af-far . . . non . . . sa, l'af-far. non . . .thought, ve-ry well, sir, I re-mem-ber, why should that be worth a thought, why should that be worth a  
qua, di-te be-ne, mio si-gno-re, or lo man-do via di qua, or lo mando via di

(to Basilio.)

nought.  
sa.With a fe-ver,  
Col-la feb-bre,with a fe-ver, Don Ba-si-lio,  
col-la feb-bre, Don Ba-si-lio,What in-  
Chi v'in-thought?  
qua.



duced you, what induced you out to venture? A man of prudence, I such rash - -  
 se - gna col - la feb-bre a pas - seg - gia-re? *BASILIO (astonished).* E che vi pa-re? Sie-te gial - -

With a fe-ver?  
 Col-la feb-bre?

*Vln. & Viola.*

*BASILIO (astonished).*

ness great-ly cen - - sure. You such rash - - ness great-ly cen - -  
 lo co-me un mor - - to. So - no gial - - lo co-me un mor - -

*FIGARO (feeling Basilio's pulse).*

sure?  
 to? Bur-ning fe-ver!  
 Ba-ga-tel-la!

rol-ling eyes!  
 co-spet-ton!  
*Fl. Cl.  
 & Fag.*

a wild de-  
 che tre-ma-

*dolce.*

mea-nour! bur-ning fe-ver! fly-ing pul-ses! bur-ning fe-ver! wild de-  
 - rel-la! ba-ga-tel-la! ba-ga-tel-la! tre-ma-rel-la! tre-ma-

*cresc.*

*BASILIO.*

mea-nour! It's a case of scar-la-ti-na, Scar-la-ti-na!  
 - rel-la! que-sta è feb-bre scar-lat-ti-na! Scar-lat-ti-na!

*f*



COUNT (giving Basilio a purse unperceived).

You re - quire a pow'r - ful to - nic.  
Via pren - de - te me - di - ci - na.

You re - quire a pow'r - ful to - nic, You've a dread - ful ill - ness  
Via pren - de - te me - di - ci - na, non vi sta - te a ro - vi -

got. By your looks I am quite  
- - nar. Voi pa - u - ra in ver mi  
FIGARO.  
Go to bed till you are bet - ter.  
Pre - sto pre - sto an - da - te a let - to.

ROSINA.  
Yes, in bed you will be bet - ter.  
Di - ce be - ne, anda - te a let - to.

frighten'd.  
fa - te.

FIGARO.  
Go to bed, sir, as you  
Pre - sto an - da - te a ri - po -

BARTOLO.  
Go to bed, sir, as you ought, go to bed, sir, as you  
Pre - sto an - da - te a ri - po - sar. Pre - sto an - da - te a ri - po -

ought.  
sar.

ought.  
- sar.

ought.  
- sar.

BASILIO (*astonished*).

ought.  
- sar. (What's this money?  
(U - na bor - sa! and what's this fe - ver?  
an - da - te a let - to! and how  
ma che

ROSINA.

Go to bed till you are  
Pre-sto a let - to, pre-sto a

FIGARO.

Go to bed till you are bet - ter, go to bed till you are  
Pre-sto a let - to, pre-sto a let - to, pre-sto a let - to, pre-sto a

is it that they all join in the sto - ry?)  
tut - ti, ma che tut - ti sian d'ac - cor - do!)

bet - ter, go to bed till you are bet -  
let - to, pre-sto a let - to, pre-sto a let -

COUNT.

Go to bed till you are bet -  
pre-sto a let - to, pre-sto a let -

bet - ter, go to bed till you are bet -  
let - to, pre-sto a let - to, pre-sto a let -

BARTOLO.

Go to bed till you are bet -  
pre-sto a let - to, pre-sto a let -

I am not deaf, good sirs, no more, good sirs, no more I'll be be -  
Eh non son sor - do, non mi fac - cio, non mi fac - cio più pre -  
Vln. 2 & Viola.



COUNT.

What a complex - ion!      Yes, he looks fright - ful!  
*Che brut-ta ce - - ra!*      *Oh brut-ta as-sa - i!*

Poor Ba - si - lio!  
*Che co - lor! . .*

Yes, he looks fright - ful!  
*Oh brut-ta as-sa - i!*

Yes, he looks fright - ful!  
*Oh brut-ta as-sa - i!*

- sought.  
 - gar.      *Vln. 1.*      My complex - ion?  
*Brut-ta ce - - ra?*      Well, I  
*Dun-que*

ROSINA.

Moderato.

Go, then,      go, then.  
*Va - da,*      *Va - da.*

COUNT.      go, then.      Fare you well, sir, pleasant  
*Va - da,*      *Va - da.*      *Buo - na se - ra, mio si -*

Go, then,      go, then.  
*Va - da,*      *Va - da.*

Go, then,      go, then.  
*Va - da,*      *Va - da.*

Go, then,      go, then.  
*Va - da,*      *Va - da.*

leave you.  
*va - do.*      Farewell.  
*Va - do.*

*f*      *Moderato.*      *p*  
*Strings pizz.*

ROSINA.

Fare you well, sir, plea - sant slum - ber!  
*Buo - na se - ra, buo - na se - ra.*

slum - ber,  
 - gno - re,      Fare you well, sir, plea - sant  
*Buo - na se - ra, mio si -*

*Fl.*

ROSINA.

slum - ber, Hea - ven grant you soon may mend.  
 gno - re, Pre - sto an - da - te via di qua.

Fare you well, . . sir, plea - sant  
 Buo - na se - ra, mio si -

*Arco.*

slum - ber,  
 gno - re,

fare you well, . . sir, plea - sant  
 buo - no se - ra, mio si -

Fare you well, sir, plea-sant slum-ber,  
 buo - na se - ra, buo - na se - ra,

*cl.*

slum - ber, Hea - ven grant you soon may mend.  
 gno - re, Pre - sto an - da te via di qua.

FIGARO.

Fare you well . . now! plea - sant  
 Buo - no se - ra, mio si -

Fare you well, sir, plea-sant slum-ber,  
 Buo - na se - ra, buo - na se - ra,

COUNT.

Fare you well, sir, plea-sant slum-ber,  
 Buo - na se - ra, buo - na se - ra,

slum - ber,  
 gno - re,

Fare you well, . . now! plea - sant  
 Buo - na, se - ra, mio si -



slum - ber, Hea - ven grant you soon may mend.  
 gno - re, Pre - sto an - da - te via di qua.

BASILIO.

Fare you well, then! plea - sant  
 Buo - na se - ra, ben di

ROSINA.

Fare you well, sir, plea-sant slum-ber.  
 Buo - na se - ra, buo - na se - ra.

COUNT.

Fare you well, sir, plea-sant slum-ber.  
 Buo - na se - ra, buo - na se - ra.

FIGARO.

Fare you well, sir, plea-sant slum-ber.  
 Buo - na se - ra, buo - na se - ra.

BARTOLO.

Fare you well, sir, plea-sant slum-ber.  
 Buo - na se - ra, buo - na se - ra.

slum - ber,  
 co - re,

Thanks I give you with - out  
 Buo - na se - ra, ben di

*Ft. Cl.*

ROSINA.

(Will this med - dler then for  
 (Ma - le - det - to sec - ca -

FIGARO.

(Will this med - dler then for  
 (Ma - le - det - to sec - ca -

num - ber, Here no lon - ger I'll of - fend.  
 co - re, Poi di - man si par - le - rà.

*p*

e'er our plans en - cum - ber? will this med-dler thus for e'er our plans en - cum -  
 - to - re, sec - ca - to - re, ma - le - det - to sec - ca - to - re, sec - ca - to -

COUNT.

Plea - sant slum-ber, now good  
 Buo - na se - ra, via di

e'er our plans en - cum - ber? will this med-dler thus for e'er our plans en - cum -  
 - to - re, sec - ca - to - re, ma - le - det - to sec - ca - to - re, sec - ca - to -

BARTOLO.

Plea-sant slum-ber, plea-sant  
 Buo - na se - ra, bu - ona

BASILIO.

Do not shout so, I'm not  
 Non gri - da - te. Non gri -

Fl.  
 Ob.  
 Cl.

*f* *p* *p*

- ber!) Now good night and pleasant slum-ber, now good night and plea-sant slumber, now good night and pleasant  
 - re!) buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si -

night, Now good night and pleasant slum-ber, now good night and plea-sant slumber, now good night and pleasant  
 qua, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si -

- ber!) Now good night, and plea - sant slum - ber, Hea - ven  
 - re!) buo - na se - ra, mio si - gno - re, Pa - ce

slum-ber, Now good night, and plea - sant slum - ber, Rest and  
 se - ra, buo - na se - ra, mio si - gno - re, Pa - ce

deaf yet, Well, good night and plea - sant slum - ber, Less than  
 - du - te, buo - na se - ra, ben di co - re, Poi - de



slum-ber, heaven grant you soon may mend, Will this med-dler thus for e'er our plans en-cum -  
 - gno - re, pa - ce, son - no e sa - ni - tà. (Ma - le - det - to sec - ca - to - re, sec - ca - to -

slum-ber, heaven grant you soon may mend. Plea - sant  
 - gno - re, pa - ce, son - no e sa - ni - tà. Buo - na

grant you soon may mend. Will this med-dler thus for e'er our plans en-cum -  
 son - no e sa - ni - tà. (Ma - le - det - to sec - ca - to - re, sec - ca - to -

qui - et I com - mend. Plea-sant  
 son - no e sa - ni - tà. Buo - na

nought I com - pre - hend. Do not  
 - man si par - le - tà. Non gri -

- ber? Will this med-dler thus for e'er our plans en-cum - ber? Now good night and pleasant  
 - re, ma - le - det - to sec - ca - to - re, sec - ca - to - re! buo - na se - ra, mio si -

slum-ber, now good night, now good night and pleasant  
 se - ra, via di qua, buo - na se - ra, mio si -

- ber? Will this med-dler thus for e'er our plans en-cum - ber?) Now good  
 - re, ma - la - det - to sec - ca - to - re, sec - ca - to - re!) buo - na

slum-ber, Plea-sant slum-ber, Now good  
 se - ra buo - na se - ra, buo - na

shout so, I'm not deaf yet, Well, good  
 - da - te, non gri - da - te, buo - na



slum-ber, now good night and plea-sant slum-ber, now good night and plea-sant slum-ber, peace and qui-et I com-  
 - gno-re, buo-na se-ra, mio si-gno-re, buo-na se-ra, mio si-gno-re, pa-ce, son-no e sa-ni -

slum-ber, now good night and plea-sant slum-ber, now good night and plea-sant slum-ber, peace and qui-et I com-  
 - gno-re, buo-na se-ra, mio si-gno-re, buo-na se-ra, mio si-gno-re, pa-ce, son-no e sa-ni -

night and plea-sant slum-ber, Hea-ven grant you soon may  
 se-ra, mio si-gno-re, pa-ce, son-no e sa-ni -

night and plea-sant slum-ber, rest and qui-et I com-  
 se-ra, mio si-gno-re, pa-ce, son-no e sa-ni -

night and plea-sant slum-ber, less than nought I com-pre-  
 se-ra, ben di co-re, poi do-man si par-le -

- mend, Go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.  
 - tà, presto an-da-te via di qua, presto an-da-te via di qua, pre-sto an-da-te via di qua.

- mend, Go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.  
 - tà, presto an-da-te via di qua, presto an-da-te via di qua, pre-sto an-da-te via di qua.

- mend, rest and qui-et I com-mend, rest and qui-et I com-mend, rest and qui-et I com-mend.  
 - tà, presto an-da-te via di qua, presto an-da-te via di qua, pre-sto an-da-te via di qua.

- mend, rest and qui-et I com-mend, rest and qui-et I com-mend, rest and qui-et I com-mend.  
 - tà, presto an-da-te via di qua, presto an-da-te via di qua, pre-sto an-da-te via di qua.

- hend, less than nought I com-pre-hend, less than nought I com-pre-hend, less than nought I com-pre-hend.  
 - rà, do-man poi si par-le-rà, non gri-da-te per pie-tà, non gri-da-te per pie-tà.



Go to bed till you are bet - ter, go, we wish you soon to  
*Pre-sto, pre-sto an-da - te vi - a, pre-sto, pre-sto via di*

Go to bed till you are bet - ter, go, we wish you soon to  
*Pre-sto, pre-sto an-da - te vi - a, pre-sto, pre-sto via di*

Go to bed till you are bet - ter, go, we wish you soon to  
*Pre-sto, pre-sto an-da - te vi - a, pre-sto, pre-sto via di*

Go to bed till you are bet - ter, go, we wish you soon to  
*Pre-sto, pre-sto an-da - te vi - a, pre-sto, pre-sto via di*

*a piacere.*

Fare you well then, plea-sant slumber.  
*Buo - na se - ra, buo - na se - ra.*

Do not shout so, I'm not  
*Non gri-da - te, ho inte - so*

mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.  
*qua, pre-sto anda - te via di qua, pre-sto an-da - te via di qua, pre-sto anda - te via di qua.*

mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.  
*qua, pre-sto anda - te via di qua, pre-sto an-da - te via di qua, pre-sto anda - te via di qua.*

mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.  
*qua, pre-sto anda - te via di qua, pre-sto an-da - te via di qua, pre-sto anda - te via di qua.*

mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.  
*qua, pre-sto anda - te via di qua, pre-sto an-da - te via di qua, pre-sto anda - te via di qua.* (exit Basilio.)

deaf, less than nought I com-pre-hend, less than nought I com-pre-hend, less than nought I com-pre-hend.  
*già, do-man poi si par - le - rà, non gri-da - te per pie - tà, non gri-da - te per pie - tà.*

## RECIT. FIGARO.

At last, good Doc - tor Bar - to - lo.  
Or - sù, si - gnor Don Bar - to - lo.

BARTOLO.

I come, I  
Son qua, son

col canto.

(Bartolo seats himself, Figaro ties a napkin round his neck before shaving him, and stands so as to screen the lovers.)

come.  
qua.

Vin.

Allegro. *p*

Strings.

Tighter.  
Strin-gi.

COUNT.

Yes, that will do.  
Bra - vis - si - mo.

Ro -  
Ro -

Cl.



- si - na,                      Ro - si - na,                      say                      are you lis - ten - ing?  
 - si - na,                      Ro - si - na,                      deh                      a - scol - ta - te - mi.

ROSINA.  
 I hear thee,                      I hear thee,                      Speak, I at -  
 v'a - scol - to,                      v'a - scol - to;                      ec - co - mi

(pretends to be studying the music).                      COUNT (to Rosina secretly).  
 - tend.                      Up -  
 qua.                      A

Vln. 1 Viola & Cello.  
 Cor. Basso & Fag. sustain.

- on the stroke of mid - night, To fly with me pre - pare thee.  
 mez - za not - te in pun - to A pren - der - vi qui sia - mo:

A - way from here I'll bear thee, I have the lat - tice key, . . I  
 Or che la chi a - ve ab - bia - mo Non v'è da du - bi - tar, . . non

have . . . the lat - - tice key, the lat - tice key, the lat - tice  
 v'è . . . . da du - - bi - tar, da du - bi - tar, da du - bi -

Wood.

FIGARO (trying to attract Bartolo's attention).

BARTOLO.

FIGARO.

key. Oh me! oh me! What is the mat-ter? Oh my poor  
 - tar. Ahi! ahi! Che co-sa è sta-to? Un non so

Strings.

eye! I've something 'neath my eye-lid, Look at it, do not  
 che, un non so che nell' oc-chio! Guar - da - te, non toc -

touch it, But blow it, with pain I scarce can see.  
 - ca - te, Sof - fia - te, sof - fia - te per pie - tà.

Wind.

*f*

ROSINA.

Up - on the stroke of  
 A mez - za not - te in

*p*



mid - night, Yes, dearest, I'll ex - pect thee, Thou'lt  
 pun - to, A - ni-ma mia, t'a - spet - to. Io

guard me and pro - tect . . me, Thy love will set me free, . . . thy love . . will . .  
 già l'i - stan-te af - fret - to Che a te mi strin - ge - rà, . . . che a te . . . mi . . .

set . . me free, thy love, thy love will set me free.  
 strin - ge - rà, mi strin - ge - rà, mi strin - ge - rà.

COUNT.  
 a piacere.  
 Now, dear-est, let me tell thee, Chance did of late com-pel me Thy note to use in  
 O - ra av-ver-tir vi vo - glio, Ca - ra, che il vo - stro fo - glio, Per - chè non fos - se i -  
 col canto.

(he gets up, and has overheard the lovers.)  
 BARTOLO.  
 stra - ta-gem, Else I had been dis - co - ver'd— Else you had been dis - co - ver'd? A -  
 - nu - ti - le Il mio tra - ve - sti - men - to— Il suo tra - ve - sti - men - to? Ah!

ha! Well done, you hy-po-crites! Don A-lon-so! bra-vo! bra-vi! You  
 ah! bra-vi, bra-vis-si-mi! Sor A-lon-so, bra-vo! bra-vi! Bric - -

scoun-drels! you rob-bers! you rob-bers!  
 - co-ni! bir - ban-ti! bir - ban-ti!  
*Tutti. Allegro. Vln.*

you scoundrels! you rob-bers, You've vow'd to a -  
 bric - co-ni! bric - co-ni! Ah voi tut-ti

- buse me, To cheat and ill - use me, You've vow'd to ill - use me, You  
 quan-ti, Ah voi tut-ti quan-ti, A-ve-te giu-ra-to Di

will be my death, This league of de-cei-vers, this league of de-  
 far-mi cre-par. Su fuo-ri, fur-fan-ti, su fuo-ri, fur-



ROSINA.

Good Doc - tor, be  
La te - sta vi

COUNT.

Good Doc - tor, be  
La te - sta vi

FIGARO.

Good Doc - tor, be  
La te - sta vi

- cei - vers, this band of de - cei - vers, Will sure be my death.  
- fan - ti, su fuo - ri, fur - fan - ti, Vi vo - glio ac - cop - par.

cl.

qui - et, good Doc - tor, be qui - et, You're o - ver ex - ci - ted, you're o - ver ex -  
gi - ra, la te - sta vi gi - ra, Ma zit - to, Dot - to - re, ma zit - to, Dot -

qui - et, good Doc - tor, be qui - et, You're o - ver ex - ci - ted, you're o - ver ex -  
gi - ra, la te - sta vi gi - ra, Ma zit - to, Dot - to - re, ma zit - to, Dot -

qui - et, good Doc - tor, be qui - et, You're o - ver ex - ci - ted, you're o - ver ex -  
gi - ra, la te - sta vi gi - ra, Ma zit - to, Dot - to - re, ma zit - to, Dot -

You scoun-drels, you  
Bric - co - ni! bir -

- ci - ted, good Doc - tor, be qui - et, good Doc - tor, be qui - et, you're o - ver ex -  
- to - re, La te - sta vi gi - ra, la te - sta vi gi - ra, Ma zit - to, Dot -

- ci - ted, good Doc - tor, be qui - et, good Doc - tor, be qui - et, you're o - ver ex -  
- to - re, La te - sta vi gi - ra, la te - sta vi gi - ra, Ma zit - to, Dot -

- ci - ted, good Doc - tor, be qui - et, good Doc - tor, be qui - et, you're o - ver ex -  
- to - re, La te - sta vi gi - ra, la te - sta vi gi - ra, Ma zit - to, Dot -

ras - cals!  
- ban - ti!

you  
bric -



- ci - ted, you're quite out of breath.  
 - to - re. Vi fa - te bur - lar.

- ci - ted, you're quite out of breath.  
 - to - re, Vi fa - te bur - lar.

- ci - ted, you're quite out of breath.  
 - to - re, Vi fa - te bur - lar.

scoundels, you ras - cals! You will be my  
 co - ni! bir - ban - ti! Su fuo - ri, fur -

Be qui - et, be qui - et, you've scol - ded e -  
 Ta - ce - te, ta - ce - te, Non ser - ve gri -

Be qui - et, be qui - et, you've scol - ded e -  
 Ta - ce - te, ta - ce - te, Non ser - ve gri -

Be qui - et, be qui - et, you've scol - ded e -  
 Ta - ce - te, ta - ce - te, Non ser - ve gri -

death, you've all vow'd to ill - use me.  
 - fan - ti, Vi vo - glio ac - cop - pa re.

- nough now. Good Doc - tor, be  
 - da - re. Ma zit - to, Dot -

- nough now. Good Doc - tor, be  
 - da - re. Ma zit - to, Dot -

- nough now. Good Doc - tor, be  
 - da - re. Ma zit - to, Dot -

You will be my death, oh, ye band of de - cei - vers.  
 A - ve - te giu - ra - to Di far - mi cre - pa - re.

cresc. poco - a - poco.



qui - et, You're quite out of breath, Be qui - et, be qui - et, you're o - ver ex -  
 to - re, Vi fa - te bur - lar, ta - ce - te, ta - ce - te, non ser - ve gri -

qui - et, You're quite out of breath, Be qui - et, be qui - et, you're o - ver ex -  
 to - re, Vi fa - te bur - lar, ta - ce - te, ta - ce - te, non ser - ve gri -

qui - et, You're quite out of breath, Be qui - et, be qui - et, you're o - ver ex -  
 to - re, Vi fa - te bur - lar, ta - ce - te, ta - ce - te, non ser - ve gri -

You will be my death, you have vow'd to ill -  
 Su fuo - ri, fur - fan - ti, su fuo - ri fur -

*f*

- ci - ted, be qui - et, be qui - et, you're quite out of breath. With rage and vex -  
 - du - re, ta - ce - te, ta - ce - te, non ser - ve gri - dar. L'a - mi - co de -

- ci - ted, be qui - et, be qui - et, you're quite out of breath. With rage and vex -  
 - du - re, ta - ce - te, ta - cs - te, non ser - ve gri - dar. L'a - mi - co de -

- ci - ted, be qui - et, be qui - et, you're quite out of breath. With rage and vex -  
 - da - re, ta - ce - te, ta - ce - te, non ser - ve gri - dar. L'a - mi - co de -

- use me, you will be, I know it, you will be my death. With rage and vex -  
 - fan - ti, vi vo - glio, vi vo - glio, vi vo - glio ac - cop - par. Di rab - bia, di

*p*

- a - tion He's quite lost his sen - ses, (Poor wretch, he's be - nigh - ted, poor wretch, he's be -  
 - li - ra, L'a - mi - co de - li - ra, (In - te - si già sia - mo, in - te - si già

- a - tion He's quite lost his sen - ses, (Poor wretch, he's be - nigh - ted, poor wretch, he's be -  
 - li - ra, L'a - mi - co de - li - ra, (In - te - si già sia - mo, in - te - si già

- a - tion He's quite lost his sen - ses, (Poor wretch, he's be - nigh - ted, poor wretch, he's be -  
 - li - ra, L'a - mi - co de - li - ra, (In - te - si già sia - mo, in - te - si già

- a - tion I've quite lost my sen - ses, in - sul - ted and sligh - ted I feel quite be -  
 sde - gno, di rab - bia, di sde - gno, di rab - bia, di sde - gno mi sen - to cre -



- nigh - ted), With rage and vex - a - tion he's quite lost his sen - ses, (poor wretch, he's be -  
 - sia - mo), L'a - mi - co de - li - ra, l'a - mi - co de - li - ra, (in - te - si già

- nigh - ted), With rage and vex - a - tion he's quite lost his sen - ses, (poor wretch, he's be -  
 - sia - mo), L'a - mi - co de - li - ra, l'a - mi - co de - li - ra, (in - te - si già

- nigh - ted), With rage and vex - a - tion he's quite lost his sen - ses, (poor wretch, he's be -  
 - sia - mo), L'a - mi - co de - li - ra, l'a - mi - co de - li - ra, (in - te - si già

- nigh - ted, With rage and vex - a - tion I've quite lost my sen - ses, in - sul - ted and  
 - pa - re, Di rab - bia, di sde - gno, di rab - bia, di sde - gno, di rab - bia, di

- nigh - ted, poor wretch, he's be - nigh - ted, we all are u - ni - ted, we all are u -  
 - sia - mo, non vo' re - pli - ca - re, in - te - si già sia - mo, in - te - si già

- nigh - ted, poor wretch, he's be - nigh - ted, we all are u - ni - ted, we all are u -  
 - sia - mo, non vo' re - pli - ca - re, in - te - si già sia - mo, in - te - si già

- nigh - ted, poor wretch, he's be - nigh - ted, we all are u - ni - ted, we all are u -  
 - sia - mo, non vo' re - pli - ca - re, in - te - si già sia - mo, in - te - si già

sligh - ted, in - sul - ted and sligh - ted, in - sul - ted and sligh - ted, I feel quite be -  
 - sde - gno, mi sen - to cre - pa - re, di rab - bia, di sde - gno, di rab - bia, di

- ni - ted, poor wretch, he's be - nigh - ted, nor knows what he saith). Good  
 - sia - mo, non vo' re - pli - ca - re, non vo' re - pli - car). La

- ni - ted, poor wretch, he's be - nigh - ted, nor knows what he saith). Good  
 - sia - mo, non vo' re - pli - ca - re, non vo' re - pli - car). La

- ni - ted, poor wretch, he's be - nigh - ted, nor knows what he saith). Good  
 - sia - mo, non vo' re - pli - ca - re, non vo' re - pli - car), La

- nigh - ted, I feel quite be - nigh - ted, they will be my death.  
 - sde - gno, di rab - bia, di sde - gno, mi sen - to cre - par.



saith, Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver ex -  
 - car). Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par -

saith, Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver ex -  
 - car). Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par -

saith, Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver ex -  
 - car). Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par -

death. You band of de - cei - vers, you scoundrels, you ras - cals, you band of de -  
 - par. Bric - co - ni, bir - ban - ti, bric - co - ni, bir - ban - ti, bric - co - ni, bir -

- ci - ted, you're quite out of breath, you're o - ver ex - ci - - - ted, you're  
 - tia - mo, non ser - ve gri - dar, vi fa - te bur - la - - - re, vi

- ci - ted, you're quite out of breath, you're o - ver ex - ci - - - ted, you're  
 - tia - mo, non ser - ve gri - dar, vi fa - te bur - la - - - re, vi

- ci - ted, you're quite out of breath, you're o - ver ex - ci - - - ted, you're  
 - tia - mo, non ser - ve gri - dar, vi fa - te bur - la - - - re, vi

- cei - vers, you will be my death, I feel quite be - nigh - - - ted, I  
 - ban - ti, vi vo - glio ac - cop - pa, vi vo - glio ac - cop - pa - - - re, vi

o - ver ex - ci - - - ted, (We all are u -  
 fa - te bur - la - - - re, (in - - - te - - - si già

o - ver ex - ci - - - ted, (We all are u -  
 fa - te bur - la - - - re, (in - - - te - - - si già

o - ver ex - ci - - - ted, (We all are u -  
 fa - te bur - la - - - re, (in - - - te - - - si già

feel quite be - nigh - - - ted, you band of de - cei - vers, you scoundrels, you  
 vo - glio ac - cop - pa - - - re, bric - co - ni, bir - ban - ti, ah voi tut - ti



ni - ted, Poor wretch, he's be - nigh - ted, Nor  
sia - mo, in - te - si già sia - mo, non

ni - ted, Poor wretch, he's be - nigh - ted, Nor  
sia - mo, in - te - si già sia - mo, non

ni - ted, Poor wretch, he's be - nigh - ted, poor wretch, he's be -  
sia - mo, in - te - si già sia - mo, in - te - si già

ras - cals, You've vow'd to a - buse me, You've vow'd to ill - use me, You band of de -  
quan - ti a - ve - te giu - ra - to di far - mi cre - pa - re, su fuo - ri fur -

*Più mosso.*

knows what he saith, No, no, he knows not what  
v'è a re - pli - car, a re - pli - car, a re -

knows what he saith, No, no, he knows not what  
v'è a re - pli - car, a re - pli - car, a re -

nigh - ted, nor knows what he saith, No, no, he knows not what  
sia - mo, non v'è a re - pli - car, a re - pli - car, a re -

- cei - vers, you will be my death, Yes, yes, you will, you'll be  
- fan - ti, vi vo - glio ac - cop - par, sì ac - cop - par, sì ac -

*Più mosso.**ff sempre.*

he saith, You're quite out of breath, you're quite out of breath, you're quite out of breath.  
- pli - car,) non ser - ve gri - dar, non ser - ve gri - dar, non ser - ve gri - dar.

he saith, You're quite out of breath, you're quite out of breath, you're quite out of breath.  
- pli - car, non ser - ve gri - dar, non ser - ve gri - dar, non ser - ve gri - dar.

he saith, You're quite out of breath, you're quite out of breath, you're quite out of breath.  
- pli - car,) non ser - ve gri - dar, non ser - ve gri - dar, non ser - ve gri - dar.

my death, You will be my death, you will be my death, you will be my death.  
- cop - par, vi vo - glio ac - cop - par, vi vo - glio ac - cop - par, vi vo - glio ac - cop - par.



(Exeunt all except Bartolo.)

## RECITATIVE.—“OH, POOR DISTRACTED ME!”

VOICE. **BARTOLO.**

Oh, poor dis-trac-ted me! the vil-lain! how could he so com-plete-ly de-  
 Ah! dis-gra-zia-to me! ma co-me? ed i-o non mi ac-cor-si di-

PIANO.

(Ambrosius and

- ceive me? Ah! that Ba-si-lio con-niv'd with them to fool me. Ho-la! who's with-in? who's with-in?  
 nul-la! Ah! Don Ba-si-lio sa cer-to qual-che co-sa. E-hi! chi è di là? chi è di là?

Bertha appear.)

Lis-ten, Am-brosius, this ve-ry mo-ment go to Don Ba-si-lio, tell him I want to  
 Sen-ti, Am-bro-gio: cor-ri da Don Ba-si-lio qui rim-pet-to, di-gli ch'io qua l'a-

see him on mat-ters of im-portance, where de-lay would be fa-tal, I can-not go, say to  
 - spet-to, che ven-ga im-man-ti-nen-te, che ho gran co-se da dir-gli, e ch'io non va-do per-

(Exit Amb.) (to Bertha.)

him, be-cause, be-cause there are weigh-ty rea-sons. Go instant-ly. You down-stairs will  
 - chè, per-chè, per-chè ho di gran ra-gio-ni. Va su-bi-to. Di guar-dia tu

(Exit.)

watch that no one en-ters, you'll call me—no, no, (I can-not trust her). I'd bet-ter go my-self.  
 pian-ta-tial-la por-ta, e po-i-no, no, (Non me ne fi-do). Io stes-so ci sta-rò.

## No. 16.

## RECIT. AND ARIA — "EV'RY GREY-BEARD NEEDS MUST MARRY."

BERTHA.

VOICE.

He's al-ways so sus - picious! first he sends me, then he countermands di - rec-tly. What a  
*Che vec-chio sos-pet-to-so! va-da pu-re e ci sti-a fin-chè cre-pa Sem-pre*

PIANO.

house-hold! Nothing else but scolding and wrangling, such quar-relling, com-plain-ing, such ill-temper.  
*gri-di e tu-mul-ti in que-sta ca-sa: si li-ti-ga, si pian-ge, si mi-nac-cia*

such— not a mo-ment of qui-et I e-ver have with this in-tri-guing old mi-ser. I will  
*sì non v'è un, o-ra di pa-ce con que-sto vec-chio a-va-ro e bron-to-lo-ne. Oh che*

leave him. How I wish for some kind ad - vi - ser!  
*ca-sa! oh che ca-sa in con-fu-sio-ne.*

*Allegro.**p Strings.**Wind.**sf**sf**sf*



## BERTHA.

Ev' - ry grey-beard needs must mar-ry, And the  
*Il vec - chiot - to cer - ca mo-glie, Vuol ma -*

self-same way are mad.  
*due son de le - gar.*

What's the cause of this con -  
*Ma che co - sa è quest' a -*

*p*

- - fu - sion ?  
 - - mo - re,

What's this love that makes them mad ?  
*Che fa tut - ti de - li - rar ?*

What's the cause of this con - fu - sion ?  
*Ma che co - sa è quest' a - mo - re ?*

What's this  
*Che fa*

love that makes them mad ? The com - plaint is u - ni - ver - sal, 'Tis a gla - mour, an il -  
*tut - ti de - li - rar ? E - gli è un ma - le u - ni - ver - sa - le. U - na sma - nia, un piz - zi -*

*colla voce.*

*a piacere.*

- - lu - sion, 'tis a gla - mour, an il - lu - sion, 'Tis a crav - ing, what can heal it? I my -  
 - co - re, u - na sma - nia, un piz - zi - co - re, Un sol - le - ti - co, un tor - men - to, Po - ve -



self be - gin to feel . . . it, I my - self be - gin to feel . . .  
 ri-ni, anch' io lo sen - - - to, po - ve - ri-na, anch' io lo sen . . .

it, I my - self be - gin to feel it, I am ev' - ry whit as bad, I am  
 to, po - ve - ri-na anch' io lo sen - to, nè so co - me fi - ni - rà, nè so

ev' - ry whit as bad, I am ev' - ry whit as bad.  
 co - me fi - ni - rà, nè so co - me fi - ni - rà.

Ah, my youth-ful days are o - ver, Vain to sigh now for a lo-ver, I am  
 Oh vec - chia ia ma - le - det - ta! Son da tut - ti di - sprezz - za - ta, E vec -

spite - ful, I am fright - ful, There's no com - fort to be had, No, no, there's no  
 chiet - ta di - spe - ra - ta, Mi con - vien co - sì cre - par, sì, sì, mi con -

comfort to be had, no, no, there's no comfort to be had, there's no  
 vien co - sì cre par, sì, sì, mi con - vien co - sì cre - par, mi con -

*p* *f* *p* *tr*

com - - - fort to . . be . . had, there's no com - - - fort  
 vien . . . co - sì . . cre - par, mi con - vien - - - co -

*Più mosso.*

to . . be . . had. I am spite-ful, I am frightful, there's no com-fort to be had,  
 sì . . cre - par, e vec - chiet - ta di - spe - ra - ta mi con - vien co - sì cre - par,

*Più mosso.* *cresc.* *f*

there's no com - fort to . . be . . had, I am spite-ful, I am frightful, there's no  
 mi con - vien co - sì cre - par, e vec - chiet - ta di - spe - ra - ta mi con

*f* *p*

com-fort to be had, there's no . . com - fort . . to . . be had,  
 vien co - sì cre - par, mi con - vien . . co - sì . . cre - par,

*f* *p* *ff*



there's no com - fort to be had, there's no com - fort  
mi con - vien co - sì cre - par, mi . . con - vien co -

to be had, no, there's no com - fort to be had,  
sì cre - par, co - sì cre - par, co - sì cre - par,

(Exit.)  
there's no . . com - fort to . . be . . had.  
mi con - vien co - sì cre - par.

## RECITATIVE.—“DO YOU MEAN THEN TO TELL ME.”

Room with barred windows, as in the First Act.

**BARTOLO** (*leading in Basilio*). **BASILIO.** **BARTOLO.**

Do you mean then to tell me You do not know A - lon-so? I don't, sir. Then  
Dunque voi, Don A - lon-so non co - no - sce-te af - fat-to? Af - fat - to. Ah

doubtless, he's sent here by the Count. Be assur'd that some scheme's in pre-pa-ration. And I tell you that Don A -  
cer - to, il Con - te lo man - dō. Qualche gran tra - di - men - to sì pre - pa - ra. Io poi di - co che quell'a -

- lon-so is the Count himself in per-son. You think so? I know it. (The purse told me dis -  
- mi - co e - ra il Con - te in per - so - na. Il Con - te? Il Con - te. La bor - sa par - la

BARTOLO.

- tinct-ly.) Well if it were so, the need is all the great-er, at once to call the  
chia-ro.) Sia chi si vuo-le— a-mi-co, dal No-ta-ro vo' in que-sto pun-to an-

BASILIO.

lawyer; this ve-ry eve-ning he must come and draw up the contract of my marriage. What, to-night? are you  
- da-re; in que-sta se-ra sti-pu-lar di mie noz-ze io vo' il con-trat-to. Il No-tar? sie-te

era-zy? rain pours in tor-rents; be-sides too— I was told that this eve-ning he has  
mat-to! pio-ve a tor-ren-ti, e po-i, que-sta se-ra il No-ta-ro è im-pe-

BARTOLO.

bus'-ness with Fi-ga-ro, for the bar-ber be-stows his niece in marriage. His niece in marriage? You are  
- gna-to con Fi-ga-ro; il bar-bie-re ma-ri-ta sua ni-po-te. U-na ni-po-te? Che ni-

ra-ving! why the barber has no re-la-tions! Ah, here I spy a pit-fall. They're determined I this  
- po-te? Il bar-bie-re non ha ni-po-ti— Ah qui v'è qual che imbro-glio. Que-sta not-te i bric-

eve-ning shall fall in-to some trap. Mark me. Send that law-yer to me this ve-ry  
- co-ni me la vo-glio-no far; pre-sto, il No-ta-ro qua ven-ga sull' i-

(gives him a key.)

in-stant, here, with this latch key you can en-ter; lose not a mo-ment, for pi-ty's  
- stan-te, ec-co la chia-ve del por-to-ne; an-da-te, pre-sto, per ca-ri-



BASILIO. (Exit.) BARTOLO.

sake. I am off, sir, pray be pa-tient till I re-turn. If need be vi-o-lent  
-tà. Non te-me-te: in due sal-ti io tor-no qua. Per for-za o per a.

mea-sures shall force the girl to mar-ry me; but soft-ly! I have a new i-de-a.  
-mo-re Ro-si-na a-vrà da ce-de-re, co-spet-to! Mi vien un' al-tra i-de-a.

(takes the letter given him by the Count, out of his pocket.)

Here is the let-ter Ro-si-na wrote this day to Count Al-ma-vi-va, this may serve me—oh  
Que-sto bi-gliet-to che scris-se la ra-gaz-za ad Al-ma-vi-va po-tria ser-vir—Che

what a stroke of ge-nius. Don A-lon-so, though a ras-cal, 'gainst his in-tention has supplied my weapon.  
col-po da ma-e-stro! Don A-lon-so, il bric-co-ne, sen-za vo-ler-lo mi diè l'armi in ma-no.

(Rosina comes from her room, without looking up.)

Ho there! Ro-si-na, Ro-si-na, come here, child, come here, child, of your fine lo-ver,  
Eh-i! Ro-si-na, Ro-si-na, a-van-ti, a-van-ti, del vo-stro a-man-te,

I have news that will surprise you. Poor simple-hearted darling! I am quite griev'd, but you've plac'd your af-  
i-o vi vo dar no-vel-la. Po-ve-ra scia-gu-ra-ta! in ve-ri-tà col-lo-ca-ste as-sai

-fec-tion on one who's worthless! One who de-rides your fa-vours, I'm griev'd to tell it, be-  
be-ne il vo-stro af-fet-to! del vo-stro a-mor sap-pia-te ch'ei si fa giuo-co in

*(gives the letter to Rosina.)*

ROSINA.

BARTOLO.

- fore a - no - ther mis - tress. This note will prove it. My let - ter! how did you get it? Don A - lon - so and the  
*sen d'un' al - tra aman - te; ec - co la pro - va. Oh cie - lo! il mio bi - gliet - to! Don A - lon - so e il bar -*

bar - ber are both in league a - gainst you; they would be - tray you. In the pow'r of the vile Count Al - ma  
*bie - re con - giu - ran con - tro vo - i; non vi fi - da - te. Nel - le brac - cia del Con - te d'Al - ma -*

ROSINA.  
 - vi - va they have re - solved to place you. (Count Al - ma - vi - va! Can this be so? Oh Lin -  
*vi - va vi vo - glio - no con - dur - re. (In braccio a un al - tro! Che mai sen - to! ah Lin -*

- do - ro! Art thou a trai - tor? But I'll have vengeance! And teach thee, heart - less be - tray - er, to know Ro  
*do - ro! ah tra - di - to - re! ah sù! ven - det - ta! e veg - ga, veg - ga quell' em - pio chi è Ro -*

BARTOLO.  
 - si - na.) Tell me, good Doc - tor, do you still wish to be - come my hus - band. More than  
*si - na.) Di - te Si - gno - re, di spo - sar - mi vo - i bra - ma - va - te. E il*

ROSINA.  
 e - ver. I now con - sent then, take me, I am wil - ling; but— On the  
*vo - glio. Eb - ben, si fac - cia! i - o son con - ten - ta! ma all' i -*

in - stant. I'll tell you. When it is mid - night he this room will en - ter, with Fi - ga - ro as  
*stan - te. U - di - te; a mez - za not - te qui sa - rà l'in - de - gno con Fi - ga - ro il bar -*



## BARTOLO.

well; All is arranged that then we fly from here to - ge-ther. Oh, b nd of scoundrels! I'll run the door to fas-ten.  
 - bier; con lui fug - gi - re per spo - sar - lo io vo - le - va. Ah scel - le - ra - ti! Cor-ro a sbarrar la por-ta.

## ROSINA.

## BARTOLO.

That will be use - less, they'll come in by the win-dow. They have the key. Then I  
 Ah! mio si - gno - re! - En-tran per la fi - ne - stra. Han - no la chiave. Non mi

won't stir from here! But should they bring swords or ri - fles! oh Ro - si - na, since  
 muo - vo di qui! Ma . . . e se fos - se - ro ar - ma - ti? Fi - glia mi - a, poi -

you are now so well dis-posed to-wards me, come to my aid. Go to your room and lock the door, while  
 - chè ti sei sì be-ne il - lu - mi - na - ta, fac-ciam co - sì. Chiu - di - ti a chia-ve in ca - me - ra, io

I bring the po - lice here; I'll say that they are rob - bers, they'll be im - pri-soned. Yes, by my  
 vo'a chia-mar la for - za; di - rò che son due la - dri, e co-me ta - li, cor - po di

con-science! these tricks we'll put an end to! Come, dear, quick, to your cham-ber,  
 bac - co! l'a - vre - mo da ve - de - re! Fi - glia, chiu - di - ti pre - sto:

## ROSINA.

(exit.)

for time is wear-ing. Wretch-ed, wretch - ed my fate, 'tis past all bear-ing.  
 io va - do vi - a. Quan - to, quan - to è cru - del la sor - te mi - a!

## No. 17.

## STORM.

From the windows flashes of lightning are seen and thunder is heard throughout this movement. When the storm subsides the shutters are opened from without, and Figaro, followed by the Count, enter by the window; they are both wrapped in cloaks, and Figaro carries a lantern.

*Allegro.*

*p*

*Fl.* *3*

*Cello & Viola.*

*Vln. 1.*

*Fl. & Cl.*

*C. Basso.*

*Cello.*

*Tutti.*

*f*



This musical score page, numbered 254, contains six systems of music for piano and violin. The key signature is B-flat major (two flats). The first system begins with a forte (*f*) dynamic. The second system features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The third system includes an 8va (octave) marking and a piano (*p*) dynamic. The fourth system features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fifth system includes a violin (*Vln.*) part and a forte (*f*) dynamic. The sixth system continues the piano and violin parts. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

This musical score page, numbered 255, contains seven systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical elements such as triplets (marked with a '3' and a slur), sixteenth-note runs, and dynamic markings like accents (>). Specific instrument parts are labeled: 'Vln.' (Violin) appears in the fourth and fifth systems, and 'Wind.' (Wind) appears in the fourth system. The fifth system also includes an '8va' (octave) marking. The score is a piano accompaniment, featuring complex harmonic textures and rhythmic patterns characteristic of Rossini's style.



8va.....

Strings.  
dim. Fag. Cor.

Fl. p

Trombone, Cello, & Bassi sustain.

Strings.  
Cello.  
Basso.

pp

## No. 18.

## RECITATIVE AND TRIO. — "OH WHAT RAPTURE."

FIGARO. COUNT.

VOICE. One more step, and here we are. Fi - ga-ro, lend a hand, Great Father  
Al - fi - ne ec - co - ci qua. Fi - ga-ro, dam-mi man. Po - ter del

PIANO.

FIGARO. COUNT.

Neptune, this night is down up - on us! Ah, sir, 'tis lo-ver's weather. Come, strike a  
mon - do! che tem-po in-dia - vo - la - to! Tem-po da in-na-mo - ra - ti. Ehi, fam - mi

(Figaro strikes a light.) FIGARO (spying about). COUNT (with transport).

light here. Where shall we find Ro - si - na? She must be near us— look, she is coming. At last, my  
lu - me. Do - ve sa - rà Ro - si - na? O - ra ve - dre-mo— ec - co-la ap-pun-to. Ah mio te -

ROSINA (repelling him).

trea-sure! Unhand me, your base designs are known, sir! I thought my too cre-du-lous heart was yours when I be -  
- so - ro! In - die-tro, a - ni-ma scel - le - ra - ta! io quì di mia stol-ta cre-du-li - tà ven-ni sol -

- liev'd you, be-liev'd you tru-ly lov'd me; but you shall feel my re - sent-ment, and you shall know that you've  
- tan - to a ri - pa-rar lo scor-no; a di-mostrar-ti qual so - no, e qua-le a-man - te per -

COUNT. FIGARO.

lost me; worthless de - cei-ver, un-grateful ri-bald. I'm turn'd to marble! All this is quite be -  
- de - sti: a - ni-ma in-de-gna e sco-no - scen-te. Io son di sas-so! Io non ca - pi - sco

COUNT. ROSINA.

- yond me. For pi - ty's sake— Si - lence, a vile pre - ten - der, you sought but to be -  
nien - te. Ma per pie - tà— Ta - ci. Fin-ge-sti a - mo - re per ven - der-mi al - le



COUNT.

- tray me to your base em - ploy - er, Al - ma - vi - va. Is that it? Oh blest de -  
 vo - glie di quel tuo vil Con - te Al - ma - vi - va. Al Con - te! Ah sei de -

- lu - sion! hap - py im - pos - ture. Ro - si - na! say, dost thou love sin - cere - ly the poor Lin -  
 - lu - sa! oh me fe - li - ce! a dun - que tu di ve - ra - ce a - mo - re a - mi Lin -

ROSINA. COUNT.

- dor? Oh tell me. I do, I love him fond - ly! Ah! 'tis the  
 - dor? ri - spon - di. Ah si? T'a - mai pur trop - po! Ah! non è -

(He kneels before her, throwing off his

mo - ment for my un - mask - ing. Turn, oh my sweet - est, and lis - ten, be - hold thy fond a -  
 tem - po di più ce - lar - si, a - ni - ma mi - a: rav - vi - sa co - lui che s'è gran

cloak, which Figaro takes up.)

- do - rer, him, who so long hath fol - low'd in thy foot - steps with true de - vo - tion,  
 tem - po, se - guì tue trac - cie, che per te so - spi - ra, che sua ti vuo - le;

Love was the sole de - cei - ver, to thy heart I'm Lin - do - ro, else, Al - ma - vi - va.  
 mi - ra - mi, o mio te - so - ro, Al - ma - vi - va son i - o, non son Lin - do - ro.

ROSINA.

Andante.

(Oh what rap - ture, oh what un - ex - pected  
 Ah! qual col - po, ah! qual col - po i - na - spet -

Vln.

f Strings.

rap - ture! He was faith - ful, oh bliss, oh  
- ta - to! E - gli stes - so? oh ciel! che

plea - - sure, 'Tis my own . . . then, the heart I trea - - - sure, Joy-ful  
sen - - to! Di sor - pre - sa e di con - ten - - - to Son vi -

*Cl.*

mo-ment, too sweet to bear.)  
- ci - na a de - li - rar.)

**FIGARO.**

(Now we're al - most dead with rap-ture, And just now 'twas all dis-  
(Son ri - ma - sti sen - za fia - to: O - ra muo - ion di con-

*Fag.*

**COUNT.**

(Oh, she  
(Qual tri -

- plea-sure, Henceforth Fi-ga-ro's at lei - sure, Hav - ing join'd the happy pair.)  
- ten - to. Guar-da, guar-da il mio ta - len - to Che bel col - po sep - pe far!)



loves . . me! oh what un-ex-ampl-ed plea - - sure! My con-  
 - on - - fo, qual tri - on - fo i - nas - pet - ta - - to! me fe -

- tent - ment ex-ceeds all mea - - sure, 'Tis my  
 - li - ce! oh bel mo - men to! Ah! d'a -

own . . . now, the heart I trea - - sure Joy - ful  
 - mo - - - re e di con - ten - - - to son vi -

mo-ment, too sweet to bear.)  
 - ci - no a de - li - rar!)  
 FIGARO.

(Now we're al - most dead with rap-ture, dead with rap -  
 (Son ri - ma - sti sen - za fia - to, sen - za fia -

- ture, And just now 'twas all dis - plea - sure, all dis - plea - sure. Hence-forth  
 - to: O - ra mio - ion dal con - ten - to, dal con - ten - to. Guar - da,

hence - forth, hence-forth Fi - ga-ro's at lei - sure, henceforth Fi - ga-ro's at  
 guar - da, guar - da, guar-da il mio ta - len - to, guar - da, guarda, il mio ta -

ROSINA.  
 lei - sure, quite at lei - sure hav - ing join'd the hap - py pair!) Oh, my  
 - len - to che bel col - po, che bel col - po sep - pe far!) Mio si -

*Cor. sustain.*

COUNT.  
 lord! but— can I, but will you— Ah not  
 - gnor! ma— vo - i— ma—i - o— Ah! non

*Fag.*

thus, Ah not thus shalt thou ad - dress me, As thy hus-band I would  
 più, ah non più, non più, ben mi - o. Il bel no - me, di mia

ROSINA.  
 As my hus-band, Oh en -  
 Il bel no - me, di tua

claim thee, (If thy hand thou'lt not de - ny, Yes,  
 spo - sa, I - dol mio, t'at - ten - de già, Sì,



-chantment! Ah! thou know'st my fond re - ply! Oh more than happy! Oh my beloved  
 spo - sa, Oh qual gio - ia al cor mi dà!  
 COUNT.

Say thou'rt hap - py!  
 Sei con - ten - ta?

one! Bright . . . and . . . smil - ing the fu - - - ture  
 re! Dol . . . ce . . . no - do av - ven - - - tu -

FIGARO (imitating.)  
 (smil - ing,  
 (No - do.)

be - - ckons, Doubts . . . and . . . ter - rors are fled . . . for  
 ra - - to, Che . . . jai . . . pa - ghi i miei . . . de -

(and ter - rors,  
 An - dia - mo.)

COUNT.

e - - ver. Bright . . . and . . . smil - ing, the fu - - - ture  
 si - - ri! Dol - - ce . . . no - do, av - ven - - - tu -

(smil - ing,  
 (No - do,) Has - ten a -  
 Pre - sto an -

Cl. 3  
 Vlns.  
 Fag.

bec - - kons, Doubts . . . and . . . ter - rors are fled . . . for  
 - ra - - to Che . . . . fai . . . pa - ghi i mie i . . . . de -

- way now. (Er-rors.) Time is  
 - dia - mo. (Pa-ghi.) Vi sbri -

ROSINA.

Oh, what bliss, no more we se - ver, oh, what bliss, no more we  
 Al - la fin de' miei mar - ti - ri, al - la fin de' miei mar -

COUNT.  
 e'er! Oh, what bliss, no more we se - ver,  
 - sir! Al - la fin de' miei . . . mar - ti - ri

pressing. Come a-way now, leave your billing and your  
 - ga - te. Presto andia-mo, pre-sto andiamo, vi sbri -

se - - ver, . . . Ev' - ry . . . dan - ger . . . we . . . de - -  
 - ti - - ri . . . Tu . . . sen - - ti - sti, a - mor, . . . pie - -

Ev' - ry dan - ger we de - fy, . . . yes, . . . we . . . de - -  
 Tu sen - ti - sti a - mor pie - ta, . . . a - mor . . . pie - -

coo - ing, Come, we must be up and do - ing, come a - way now come a -  
 - ga - te, via la - scia - te quei so - spi - ri, via la - scia - te quei so -



fy, ev' ry  
tā, tu sen

fy, ev' ry  
tā, tu sen

way, come a - way, come a - way, Fly while yet there's time to fly,  
spir, pre - sto an-diam, pre - sto an-diam, pre - sto andiam per ca - ri - tā,

dan - - ger we a - now . . . de  
ti - - sti, a - mor . . . pie

dan - - ger we a - now . . . de  
ti - - sti, a - mor . . . pie

come a - way, come a - way, fly while yet there's time to fly.  
pre-sto an-diam, pre-sto an-diam, pre-sto an-diam per ca - ri - tā.

*Strings.*

fy. Ah!  
tā. Ah!

fy, ah!  
tā, ah!

Yes, we de - -  
a - - - mor, pie - -

Yes, we de - -  
a - - - mor, pie - -

Ah . . . . . Cease your billing and your coo-ing, fly while yet there's time to  
Ah . . . . . Se si tarda, i miei raggi - ri fan-no fia - sco in ve-ri-

*Fl.*

*Wind sustain.*

fy. . . . .  
tā. . . . .

fy. . . . .  
tā. . . . .

fly, come, come, come away now, come away now.  
tā, sì, sì, fan-no fia - sco, fan-no fia - sco.

*tr* *tr*

*tr* *tr*

*p* *cresc.*



Oh, con - fu - sion! what's to do now? Con - fu - sion! what's to  
 Ah! co - spet - to! che ho ve - du - to, co - spet - to! che ho ve -

*Tutti.*

*f*

do now? Just be - low us, there is a lan - tern, just be - low us there is a  
 du - to Al - la por - ta u - na lan - ter - na, al - la por - ta u - na lan -

lan - tern, And two per - sons, yes, two per - sons, with a lan - tern I es -  
 ter - na, Due per - so - ne! due per - so - ne! due per - so - ne! che si

COUNT.

Just be - low us? Are two per - sons?  
 Hai vè - du - to? Due per - so - ne?

py!  
 ja?

Yes, my lord,  
 Sì, sì - gnor.

Yes, my  
 Sì, sì -

*ff*

One with a lan - tern?  
 U - na lan - ter - na?

lord,  
 gnor.

Just be - low us, with a lan - tern, yes, my  
 Al - la por - ta, al - la por - ta, sì, sì -



*Allegro.*

How to fly? how to fly?  
*Che si fa? che si fa?*

How to fly? how to fly?  
*Che si fa? che si fa?*

Let us fly by yon-der win-dow, While they  
*Zit - ti, zit - ti, pia - no pia - no, Non fac -*

lord.  
 - gnor.

How to fly? how to fly?  
*Che si fa? che si fa?*

*Allegro.*  
*Strings pizz.*  
*Cl. & Fag.*

en - ter in to stay . . us, Not a whis - per shall be - tray . . us, Come a - way for dan - ger's  
*- cia - mo con - fu - sio - ne, Per la sca - la del bal - co - ne Presto an - dia - mo via di*

ROSINA.

Let us fly by yon-der win - dow, While they en - ter in to stay . . us, Not a  
*Zit - ti zit - ti, pia - no pia - no, Non fac - cia - mo con - fu - sio - ne; Per la*

nigh.  
 quà.

while they en - ter in to stay . . us,  
*non fac - cia - mo con - fu - sio - ne;*

*Fl. & Cl.*

whis - per shall be - tray . . us, Come a - way for dan - ger's nigh.  
*sca - la del bal - co - ne Presto an - dia - mo via di quà.*

FIGARO.

Come a - way, for dan - ger's nigh. Let us fly by yon-der  
*Presto an - dia - mo via di quà. Zit - ti zit - ti, pia - no*



While they en - ter in to stay . . us, Come a -  
 Non fac - cia - mo con - fu - sio - ne; Pre - sto

While they en - ter in to stay . . us, Come a -  
 Non fac - cia - mo con - fu - sio - ne; Pre - sto

win - dow, While they en - ter in to stay . . us, Not a whis - per shall be - tray . . us, Come a -  
 pia - no, Non fac - cia - mo con - fu - sio - ne; Per la sca - la del bal - co - ne, Pre - sto an -

- way, for dan - ger's nigh. Let us fly by yon - der win - dow, Come a -  
 pre - sto via di quà, Per la sca - la del bal - co - ne, Pre - sto an -

- way, for dan - ger's nigh. Let us fly by yon - der win - dow, Come a -  
 pre - sto via di quà, Per la sca - la del bal - co - ne, Pre - sto an -

- way, for dan - ger's nigh. Let us fly by yon - der win - dow, Come a -  
 dia - mo via di quà, Per la sca - la del bal - co - ne, Pre - sto an -

*f* *Tutti.*

*sotto voce.*

- way, for dan - ger's nigh, soft - ly, soft - ly, let us  
 dia - mo via di quà, pia - no, pia - no, per la

- way, for dan - ger's nigh, soft - ly, soft - ly, let us  
 dia - mo via di quà, pia - no, pia - no, per la

*sotto voce.*

- way, for dan - ger's nigh, soft - ly, soft - ly, let us  
 dia - mo via di quà, pia - no, pia - no, per la

*cl.*

fly by yon - der win - dow, come a - way for dan - ger's nigh. Let us  
 sca - la del bal - co - ne pre - sto an - dia - mo via di quà. Zit - ti

fly by yon - der win - dow, come a - way for dan - ger's nigh.  
 sca - la del bal - co - ne pre - sto an - dia - mo via di quà.

fly by yon - der win - dow, come, come for dan - ger's nigh.  
 sca - la del bal - co - ne an - dia - mo via di quà.

*Fag.*

fly by yon - der win - dow, While they en - ter in to stay . . us, not a whis - per shall be -  
 zit - ti, pia - no pia - no, Non fac - cia - mo con - fu - sio - ne; per la sca - la del bal -

Come a - way then, while they en - ter in to stay . . us, come a -  
 Zit - ti zit - ti, non fac - cia - mo con - fu - sio - ne; zit - ti

Come a - way then, while they en - ter in to stay . . us, come a -  
 Zit - ti zit - ti, non fac - cia - mo con - fu - sio - ne; zit - ti

- tray . . us, Come a - way, for dan - ger's nigh, Let us fly by yon - der win - dow, come a -  
 - co - ne pre - sto an - dia - mo via di quà, per la sca - la del bal - co - ne, pre - sto an -

- way then, come a - way, for dan - ger's nigh, Let us fly by yon - der win - dow, come a -  
 zit - ti, pre - sto an - dia - mo via di quà, per la sca - la del bal - co - ne, pre - sto an -

- way then, come a - way, for dan - ger's nigh, Let us fly by yon - der win - dow, come a -  
 zit - ti, pre - sto an - dia - mo via di quà, per la sca - la del bal - co - ne, pre - sto an -



*sotto voce.*

- way for dan-ger's nigh, Soft - ly, soft - ly, let us fly by  
 - dia - mo via di quà, Pia - no, pia - no, per la sca - la

- way for dan-ger's nigh, Soft ly, soft - ly, let us fly by  
 - dia - mo via di quà, Pia - no, pia - no, per la sca - la

- way for dan-ger's nigh, Soft - ly, soft - ly, let us fly by  
 - dia - mo via di quà, Pia - no, pia - no, per la sca - la

*sotto voce.*

*p*

yon - der win - dow, Come a - way, for dan - ger's nigh, si - lence, cau - tion,  
 del bal - co - ne pre - sto an - dia - mo via di quà, zit - to, pia - no,

yon - der win - dow, Come a - way, for dan - ger's nigh, si - lence, cau - tion,  
 del bal - co - ne pre - sto an - dia - mo via di quà, zit - to, pia - no,

yon - der win - dow, a - way, for dan - ger's nigh, si - lence, cau - tion, si - lence,  
 del bal - co - ne an - dia - mo via di quà, zit - to, pia - no, zit - to,

si - lence, cau - tion, not a whis - per shall be - tray us, come a - way, for dan - ger's nigh.  
 zit - ti, pia - no, per la sca - la del bal - co - ne pre - sto an - dia - mo via di quà,

si - lence, cau - tion, not a whis - per shall be - tray us, come a - way, for dan - ger's nigh.  
 zit - ti, pia - no, per la sca - la del bal - co - ne pre - sto an - dia - mo via di quà,

cau - tion, not a whis - per shall be - tray us, come a - way, for dan - ger's nigh. Si - lence,  
 pia - no, per la sca - la del bal - co - ne pre - sto an - dia - mo via di quà, Zit - ti,

silence, caution, silence, caution, Not a whis-per shall be - tray us, come a -  
 zit ti, pia-no, zit - to, pia - no, per la sca - la del bal - co - ne pre-sto an -

silence, caution, si-lence, caution, Not a whis-per shall be - tray us, come a -  
 zit- ti, pia- no, zit - to, pia - no, per la sca - la del bal - co - ne pre-sto an -

caution, si-lence, caution, Not a whis-per shall be - tray us, come a -  
 pia-no, zit - to, pia-no, per la sca - la del bal - co - ne pre-sto an -

- way, for dan - ger's nigh, come a - way, come a - way, come a -  
 dia - mo via di qua, pre - sto an-diam via di qua, via di -

- way, for dan - ger's nigh, come a - way, come a - way, come a -  
 dia - mo via di qua, pre - sto an-diam via di qua, via di

- way, for dan - ger's nigh, come a - way, come a - way, come a -  
 dia - mo via di qua, pre - sto an-diam via di qua, via di

*f*

(they are about to go.)

- way, come a - way, come a - way, come a - way.  
 qua, via di qua, via di qua, via di qua.

- way, come a - way, come a - way, come a - way.  
 qua, via di qua, via di qua, via di qua.

- way, come a - way, come a - way, come a - way.  
 qua, via di qua, via di qua, via di qua.



## RECITATIVE.—“OH, NOW WE'RE QUITE UNDONE.”

FIGARO. COUNT. FIGARO.

VOICE. Oh. now we're quite un - done! what shall we do? What is the mat - ter? The  
 Ah, di - sgra - zia - ti noi! co - me si fa? Che av - ven - ne ma - i? La

PIANO.

COUNT. FIGARO. COUNT. FIGARO.

ladder— Well, what? The lad - der's dis - appear'd. Pro - vo - king! Who - e - ver has re -  
 sca - la. Eb - ben? La sca - la non v'è più. Che di - ci? Chi mai l'a - vrà le -

COUNT. ROSINA. FIGARO.

- mov'd it? Now how can we es - cape? Oh, all is lost now! Hush, silence, they are coming. I'm at my  
 - va - ta? Qual in - ciam - po cru - del! Me sven - tu - ra - ta! Zi, zit - ti, sen - to gen - te. O - ra ci

COUNT (wraps himself in his cloak). FIGARO.

wit's end, how to aid you I don't know. Oh, my dear - est, have cou - rage. Oh, here they  
 sia - mo, si - gnor mi - o, che si fa? Mia Ro - si - na, co - rag - gio. Ec - co - li

(they retire to the side.) BASILIO (whispering). FIGARO. COUNT (whispering).

are. Don Bar - to - lo, Don Bar - to - lo, 'Tis Ba - si - lio. Who's the  
 quà. Don Bar - to - lo, Don Bar - to - lo, Don Ba - si - lio. E quell'

FIGARO.

o - ther? By Jove, that's my friend the law - yer; all will go well now. Leave ev' - ry - thing to  
 al - tro? Ve', ve', il no - stro No - ta - ro. Al - le - gra - men - te la - scia - te fa - re a

(comes forward).

me. Well, friend, good eve - ning. You re - mem - ber to - night, you were to draw out the con - tract of the  
 me. Si - gnor No - ta - ro: do - ve - va - te in mia ca - sa sti - pu - lar que - sta se - ra il con -

mar-riage ap-point-ed be - tween Count Al-ma-vi - va, and my young niece. The par-ties  
 - trat - to di noz - ze fra il con - te d'Al-ma-vi - va e mia ni - po-te. Gli spo - si,

(The Notary takes out a document.) BASILIO.  
 met here by chance. Say, have you brought the contract with you? How for-tunate! But soft-ly, Don  
 ec - co - li quā. A - ve - te in dos - so la scrit - tu - ra? Be - nis - si - mo. Ma pia - no. Don

(takes Basilio aside, signs him to be silent whilst he draws a ring from his finger.) BASILIO.  
 COUNT.  
 Bar - to - lo's not here! Eh! Don Ba - si - lio, here's a to - ken of my friendship. But  
 Bar - to - lo, do-v'è? Ehi! Don Ba - si - lio, que - st'a - nel - lo è per vo - i. Ma

COUNT. (showing a pistol.)  
 can I— Pray keep it, or you may have a bul-let in your cra-nium, if you op -  
 i - o, Per vo - i, vi so - no an-cor due pal - le nel cer - vel - lo se v'op - po -

BASILIO. (takes the ring.) COUNT (signing).  
 - pose me. Oh, fie! I'd rather not, sir. Who signs this? All that are here. Ye both are witness,  
 - ne - te. Oi - bò! prendo l'a - nel - lo. Chi fer - ma? Ec - co - ci quā Son te - sti - mo - ni

FIGARO. COUNT.  
 Fi - ga - ro and Don Ba - si - lio. I wed this la - dy. Vic - to - ria! Mo - ment of  
 Fi - ga - ro e Don Ba - si - lio. Es - sa è mia spo - sa. Ev - vi - va! Oh mio con -

(As the Count kisses Rosina's hand and Figaro grotesquely embraces Basilio, Don Bartolo enters with an Officer and a patrol of Soldiers.)

ROSINA. FIGARO.  
 rap - ture! Oh bless - ed hour, ful - fill - ing my dea rest hopes. Vic - to - ria.  
 - ten - to! Oh so - spi - ra - ta mi - a fe - li - ci - tà! Ev - vi - va!



BARTOLO.

(pointing to Figaro and the Count.)

FIGARO.

BARTOLO.

All at-tention. Those are the men. I'm your servant, good sirs. These men are robbers, do your  
*Fer-mi tut-ti. Ec-co-li qua. Col-le buo-ne, si-gnor. Si-gnor, son la-dri. ar-re-*

OFFICER.

COUNT.

du-ty, and ar-rest them. All in time, sir. Say, who are you? You'll know shortly, My name ne'er  
*- sta-te, ar-re-sta-te. Mio si-gno-re, il suo no-me? Il mio no-me è quel d'un*

BARTOLO.

yet has been questioned. This la-dy, my wife, is wait-ing— Con-found your im-pudence! Ro-  
*uo-mo d'o-no-re. Lo spo-so io son di que-sta— Eh an-da-te al dia-vo-lo! Ro-*

ROSINA.

- si-na is this night to be my wife, is it not so? To be your wife? Heav'n for-bid the mere sus-  
*- si-na es-ser de-ve mia spo-sa: non è ve-ro? Io sua spo-sa? oh nem-me-no per pen-*

BARTOLO.

(pointing to the Count.)

- pi-cion! Hus-sey! is that your an-swer? Take him off to the pri-son, he's a  
*- sie-ro. Co-me? co-me, fra-schet-ta? Ar-re-sta-te, vi di-co, è un*

FIGARO.

BARTOLO.

(to the Count.)

OFFICER.

COUNT.

bur-glar. Come, be more ci-vil. I am cheated, I am robb'd. I ask you— Stand  
*la-dro. Or, or l'ac-cop-po. E un furfan-te, è un bric-con. Si-gno-re— In-*

(impatiently.)

OFFICER.

COUNT.

OFFICER.

back, man! Your name, sir? Stand back, I tell you! Stand back, man! Eh, my good sir, this will not  
*- die-tro! Il no-me? In-die-tro, di-co, in-die-tro, Ehi, mio si-gnor! bas-so quel*

COUNT (discovering himself).

do here. Who are you? As Count of Al-ma-vi-va, be-hold me.  
*tuo-no. Chi è le-i? Il Con-te d'Al-ma-vi-va io so-no.*

## No. 19.

## RECITATIVE AND ARIA.—“VAINLY WOULD YOU RESIST.”

VOICE. BARTOLO.

The Count him-self? oh a-mazement! but, con -  
*Il Con - te! ah che mai sen - to! Ma co -*

PIANO. *p*

COUNT.

- found it! Be si-lent; vain is re-sistance, your pow'r is gone. A base de-sign-ing  
 - *spet - to! T'ac-che - ta; in - van t'a - do - pri, re - si - sti in - van. De' tuoi ri - go - ri in -*

ty-rant, now your vic-tim es-capes you. All these are wit-ness, to the world I pro -  
 - *sa - ni giun - se l'ul - ti - mo i - stan - te. In fac-cia al mon - do si di - chia - ro al - ta -*

*p*

- claim her my wife, my coun-tess. The tie that  
 - *men - te co - stei mia spo - sa: il no - stro*

binds us is love un-sought, un - fetter'd, henceforth, nought in life shall di-vide us,  
 - *no - do, o ca - ra, o - pra è d'a - mo - re. A - mor che ti fe' mia con - sor - te,*



Thou'rt mine for e-ver-more what-e'er be-tide us. All doubts are  
*a te mi strin-ge - rà fi - no al - la mor - te. Re - spi-ra o -*

en-ded, oh come with me, my fai-rest, rap-ture, rapture un-en-ding, now shall sur-round thee.  
*ma - i: del fi - do spo-so in brac-cio, vie - ni, vie-ni a go-de - re sor - te più lie - ta.*

BARTOLO. COUNT. BASILIO. COUNT.  
 But real-ly— Si-lence. I must say— What you? none call'd you.  
*Ma i - o. Ta - ci. Ma vo - i. O - là, t'ac - che - ta.*

COUNT.  
 Vain - ly would ye re - sist my will, would ye re -  
*Ces - sa di più re - si - ste - re, di più re -*

*Maestoso.*  
*f* *p*

- sist my will, Ye on - ly rouse my an - ger.  
*si - ste - re, Non ci - men - tar mio sde - gno.*

We've con - - - quer'd  
Spez - za - - - to è il

ev' - - - ry dan - ger,  
gio - - - go in - de - gno, We  
Di

fear you now no more.  
tan - - - ta cru - - - del - tà.

Thou on this ten - - - der . .  
Del - - la bel - tà do - -

mai - - den, Didst e - - ver  
- - len - - te, D'un in - - no -



cast but . . . sad - ness, Now curb thy jea-lous . . .  
 - cen - - - te a - - mo - re, L'a - va - ro tuo fu -

mad - - - ness, 'Thy day of pow'r is . . . o'er, now . . .  
 - ro - - - re, Più non tri - on - fe - - rà, l'a - -

curb . . . thy . . . jea-lous mad - ness, . . . for . . . thy . . . day of pow'r is  
 - va - ro . . . tuo fu - ro - re . . . no . . . più . . . non tri - on - fe -

o'er, Thou on this ten - - der mai - - den, Didst  
 - rà, Del - la bel - tà do - len - te, D'un

e - - ver cast but sad - - ness, Now . . . curb . . . thy . . . jea - lous  
 in - - no - cen - te a - mo - re, L'a - - va - ro . . . tuo fu -

mad - ness for thy day of pow'r is o'er,  
ro - re no più non tri - on - fe - rà,

yes, thy day of  
non tri - on - fe -

pow'r, thy day of pow'r is o'er, thy ..  
rà, più non tri - on - fe - rà, più ..

day of pow'r is o'er, thy day of pow'r, thy day of  
non tri - on - fe - rà, tri - on - fe -



pow'r, . . . thy day of pow'r is o'er.  
râ, . . . più non tri - on - fe - rà.

*Andante.*  
For - get now thy days of ty - ran - ny, Look  
*Andante.* E - tu in - fe - li - ce vit - ti - ma D'un

up, my fai - rest trea - sure, Let us en - joy in  
reo po - ter ti - ran - no, Sot - trat - ta al gio - go

li - ber - ty, Long . . . days of love and plea - sure, All  
bar - ba - ro, Can - gia in pia - cer l'af - fan - no, E in

sweet . . . de - lights . . . and . . . bles - sings . . . Will . . .  
 sen . . . d'un . . . fi - do . . . spo - so . . . Gio . . .

love . . . up - on . . . thee . . . show'r, All  
 i - sci in . . . li - ber - tà, in

sweet de - lights . . . and . . . bles - sings . . . Will love now up-on thee  
 sen d'un fi - do . . . spo - so . . . gio - i - sci in li - ber -

*Allegro.*

show'r. Friends, be wit-ness—  
 - tà. Ca - ri - mi - ci—

Ah, we  
 Que - sto

CHORUS.

Be you hap - py, be you hap - py.  
 Non te - me - te, non te - me - te.

Be you hap - py, be you hap - py,  
 Non te - me - te, non te - me - te.

*Allegro.*



thank you—  
no - do—

Sir, we wish you ev' - ry bles - sing, Ev' - ry  
Non si scio - glie, non si scio - glie, Sem - pre a

joy for e - - ver - more, ev' - ry joy for e - ver -  
lei vi strin - - ge - rà, sem - pre a lei vi strin - ge -

- more, ev' - ry joy, for e - ver -  
rà, sem - pre a lei vi strin - ge -

- more, ev' - ry joy for e - ver - more.  
rà, sem - pre a lei vi strin - ge - rà.

ev' - ry joy for e - ver - more.  
sem - pre a lei vi strin - ge - rà.

*f* *f* *p*

COUNT.

*Moderato.*

*p* *f*

*tr* *tr*

Love, a  
Ah il più

bright, un - clou - ded fu - ture, Dea - rest mai - den, sheds a - - round thee, Sweet-est  
lie - to, il più fe - - li - ce E il mio cor de' co - ri a - man - ti; Non fug -

*p* *f*

ties to me have bound thee, Mine . . art thou . . . for e - - ver - more.  
- gi - te o lie - ti i - stan - ti Del - la mia . . . fe - li - - ci - tà,

Ev' - ry  
sotto voce. An - no -

Ev' - ry  
An - no -

*p* *p*

Swee-test ties . . . now have bound . . . thee, Love, a  
non fug - gi - - te, non fug - gi - - te, Ah il più

joy and good sur - round . . thee, May the heav'ns their boun - ty pour.  
- dar due co - ri a - man - - ti E pia - cer che e - qual non ha.

joy and good sur - round thee, May the heav'ns their boun - ty pour.  
- dar due co - ri a - man - - ti E pia - cer che e - qual non ha.



bright un - clou - ded fu - - ture, Dea - rest mai - den, sheds a -  
 lie - to, il più fe - li - - ce, E il mio cor de, co - - ri a -

- round thee, Sweet-est ties to me have bound thee, Mine art  
 - man - ti; Non fug - gi - te o lie - ti i - stan - ti Del - la

*f* *p*

thou . . . . . for e - - ver - more, Sweet - est  
 mia . . . . . fe - li - - ci - tà, non fug -

Ev' - ry joy and good sur -  
 An - no - dar due co - ri a -

Ev' - ry joy and good sur -  
 An - no - dar due co - ri a -

*p*

ties . . . . . now have bound thee, Love, a bright un - clou - ded  
 - gi - - te, non fug - gi - - te, Ah il più lie - to il più fe - -

- round thee, May the heav'ns their boun-ty pour.  
 - man - - ti E pia - cer che e - gual non ha.

- round thee, May the heav'ns their boun-ty pour.  
 - man - - ti E pia - cer che e - gual non ha.

*p*

fu - ture, Dea - rest mai - den, shed a - round . . . thee, Sweetest  
li - ce, E il mio cor de' co - ri a - man - ti, Non fug -

ties to me have bound thee, Mine art thou for e - ver -  
gi - te o lie - ti i - stan - ti Del - la mia fe - li - ci -

- more, sweetest ties, . . . now have bound . . . thee, mine art  
- tà, non fug - gi - te o lie - ti i - stan - ti del - la

Ev' - ry joy and good sur - round . . . ye, May the  
An - no - dar due co - ri a - man - ti, E pia -

Ev' - ry joy and good sur - round . . . ye, May the  
An - no - dar due co - ri a - man - ti, E pia -

thou . . . for e - ver - more, sweetest ties to . . . me have  
mi - a fe - li - ci - tà, non fug - gi - te o lie - ti i -

heav'ns their boun - ty pour on both, may the  
- cer che e - gual non ha, no, no, è pia -

heav'ns their boun - ty pour on both, may the  
- cer che e - gual non ha, no, no, è pia -



bound thee, mine art thou for e - ver - more.  
 - stan - ti del - la mia fe - li - ci - tà.

heav'ns their boun - ty pour, Ev'ry joy and good sur-round ye, may the heav'ns their bounty  
 - cer che e - gual non ha, an - no - dar due co - ri a - man - ti è pia - cer che e - gual non

heav'ns their boun - ty pour, Ev'ry joy and good sur-round ye, may the heav'ns their bounty  
 - cer che e - gual non ha, an - no - dar due co - ri a - man - ti è pia - cer che e - gual non

Sweetest ties . . . now have  
 Non fug - gi - . . . te o lie - ti i -

pour on ye both, on ye both, may the heav'ns their bounty pour, Ev'ry joy and good sur -  
 ha, si è pia - cer, è pia - cer, è pia - cer che equal non ha. An - no - dar due co - ri a -

pour, may the heav'ns their bounty pour, Ev'ry joy and good sur -  
 ha, è pia - cer che equal non ha. An - no - dar due co - ri a -

bound . . . thee, mine art thou . . . for e - ver - more, swee - test  
 - stan - ti del - la mi - . . . a fe - li - ci - tà, non fug -

- round . . . ye, may the heav'ns their boun - ty pour on both,  
 - man - ti è pia - cer ch'e - gual non ha, no, no,

- round ye, heav'ns their boun - ty pour on both.  
 - man ti s'è ch'e - gual non ha, no, no,

ties to . . . . me have . . . bound thee, . . mine art . . . thou for . . e - ver -  
 gi - te o . . . . lie ti i . . . stan - ti . . . del - la . . . mia fe - li - ci -

may the heav'ns their boun - - ty,  
 è pia - - cer che e - - gual non

may the heav'ns their boun - - ty,  
 è pia - - cer che e - - gual non

- more, mine .. art . . . thou, .. yes, .. mine .. art . . . thou .. for . . . e - ver - -  
 tà, lie - ti i - stan - ti . . . del . . . la . . . mia .. fe - li - ci - -

pour, ev' - ry joy and good sur-round ye, ev' - ry joy and good sur-round ye, may the heav'ns their boun-ty  
 ha, an - no-dar due co - ri a-man - ti, an - no-dar due co - ri a-man - ti è pia - cer ch'e-gual non

pour, ev' - ry joy and good sur-round ye, ev' - ry joy and good sur-round ye, may the heav'ns their boun-ty  
 ha, an - no-dar due co - ri a-man - ti, an - no-dar due co - ri a-man - ti è pia - cer ch'e-gual non

*p* *cresc.* *f*

- more  
 tà, . . . . .

pour,  
 ha,

pour,  
 ha,

*p*



yes, thou'rt mine for e - ver - more, mine . . . art . . .  
del - la mia fe - li - ci - tà, lie - ti i -

may the heav'n's their boun - ty pour, ev' - ry joy and good sur -  
e pia - cer che e - gual non ha, an - no - dar due co - ri a -

may the heav'n's their boun - ty pour, ev' - ry joy and good sur -  
e pia - cer che e - gual non ha, an - no - dar due co - ri a -

thou, .. yes, ... mine .. art ... thou ... for ... e - ver - more  
 - stan - ti, ... del - la ... mia ... fe - ti - ci - tà, . . . . .

- round ye, ev' - ry joy and good sur-round ye, may the heav'ns their boun-ty pour,  
 - man - ti, an - no-dar due co - ri a - man - ti è pia - cer che e-gual non ha,

- round ye, ev' - ry joy and good sur-round ye, may the heav'ns their boun-ty pour,  
 - man - ti, an - no-dar due co - ri a - man - ti è pia - cer che e-gual non ha,

*cresc.* *f* *p*

Musical score for "The Rose Tree" (No. 100). The score is in 2/4 time and B-flat major. It features a vocal melody and piano accompaniment. The lyrics are: "yes, del thou'rt la may è the pia - - may è the pia - -". The piano part includes a forte (f) dynamic marking.



mine for e - - ver - more, yes thou'rt mine for e - - ver  
 mia fe - li - ci - tà, del - la . . mia fe - li - ci -

heav'ns their boun - ty pour, up e - - on ye  
 - cer che e - gual non ha, e - - gual non

heav'ns their boun - ty pour, up e - - on ye  
 - cer che e - gual non ha, e - - gual non

- more, yes thou'rt mine for e - - ver - more, for e - - ver  
 - tà, del - la mia fe - li - ci - tà, fe - li - ci -

both, up e - - on ye both, oh may the  
 ha, e - - gual non ha, e - gual non

both, up e - - on ye both, oh may the  
 ha, e - - gual non ha, e - gual non

- more, for e - - ver - more, for e - - ver - more.  
 - tà, fe - li - ci - tà, fe - li - ci - tà.

heav'ns, oh may the heav'ns their boun - ty pour.  
 ha, e - gual non ha, e - gual non ha.

heav'ns, oh may the heav'ns their boun - ty pour.  
 ha, e - gual non ha, e - gual non ha.



## No. 20.

## RECIT.—“ON ME THEN, ONLY.”—AND FINALE II.

**VOICE.** **BARTOLO.** **FIGARO.**

On me then, on - ly, 'tis all the blame rests. Yes, indeed, sir, it is  
*In som-ma, i - o ho tut - ti i tor - ti ! Eh pur trop-po è co -*

**PIANO.**

**BARTOLO (to Basilio).**

so. But you, you turn-coat— you sign'd the con-tract, and turn'd the scale a - gainst me  
*- sì. Mu tu, bric - co - ne, tu pur tra - dir - mi, e far da te - sti - mo - nio !*

**BASILIO.**

Ah! Don Bar - to - lo lis - ten, that Count has rea - sons where-with-al he persuades you,  
*Ah! Don Bar - to - lo, mi - o, quel si - gnor Con - te cer - te ra-gioni ha in ta - sca,*

**BARTOLO.**

there's no re - sis - ting, he has them in his poc - ket. And I, blockhead, have help'd them to  
*cer - ti ar - go - men - ti a cui non si ri - spon - de. Ed io be - stia so - len - ne, per*

work the more se - cure - ly; I mov'd the ladder, so that they might more spee - di - ly be married.  
*me - glio as - si - cu - ra - re il ma - tri - mo - nio, por - tai vi - a la sca - la dal bal - co - ne.*

**FIGARO.** **BARTOLO.** **COUNT.**

That's the re - sult of ta - king vain pre-cautions. As for the dower, I'm not a - ble— I  
*Ec - co che fa un' i - nu - til pre - cau - zi - one. Ma e la do - te? io non pos - so— Eh*

**FIGARO.**

care not; no dow - er do I need with my bride; go, you may keep it. Ah!  
*vi - a; di do - te io bi - so - gno non ho: va; te la do - no. Ah!*

Ah! just what you want-ed! Al - low me to con - grat - u - late you, Don Bar - to - lo the wise, Serene and  
 Ah! ri - de - te a - des - so! Bra - vis - si - mo, Don Bar - to - lo, ho ve - du - to al-la fin ras-se-re -

smil - ing, at last we see thy crab-bed and rue-ful vi - sage. Ah, 'tis the rogues have good  
 - nar - si quel vo - stro cef - fo a - ma - ro e fu - ri - bon - do. Eh! i bric-co - ni han fer -

for-tune on this, our pla - net! Is't so, good Doc - tor Bar - to - lo? Yes, yes,  
 - tu - na in que - sto mon - do. Dun - que, si - gnor Don Bar - to - lo? Sì, sì,

well, I un - der - stand you. How now, my Doc - tor? Well, well, no mat - ter,  
 ho ca - pi - to tut - to. Eb - ben, Dot - to - re? Sì, sì, che ser - ve?

What's done, can't be un - done. As for ye both, heav'n grant that ye may pros-per. That was well said, come em -  
 quel ch'è fat-to è fat-to. An - da - te pur, che il ciel vi be - ne - di - ca, Bra - vo, bra - vo, un ab -

- brace me, now let us go, good Doctor. Oh day of glad-ness! We shall be happy, my treasure!  
 - brac - cio, ve - ni - te qua, Dot - to - re. Ah noi fe - li - ci! Oh for - tu - na - to a - mo - re!

*Allegro.*  
 Vln. > Cl. Fl.  
 p f



## FIGARO.

For - got is all re -  
Di si fe - li - ce in .

- sent - - ment, The lo - vers are u - ni - - - ted, In fear and trou-ble  
- ne - - - sto Ser - biam, me - mo - ria e - ter - - - na; Io smor - - zo la lan

## BERTHA.

Their love shall be re - qui - ted, Their  
A - mo - re e fe - de e - ter - na Si

(puts out his lantern).

ligh - - - ted, My lan - tern, . burn no more.  
- ter - - - na? Qui più non . . ho che far.

## BARTOLO.

Their love shall be re - qui - ted, Their  
A - mo - re e fe - de e - ter - na Si

## BASILIO.

Their love shall be re - qui - ted, Their  
A - mo - re e fe - de e - ter - na Si

## TENOR.

Their love shall be re - qui - ted, Their  
A - mo - re e fe - de e - ter - na Si

## CHORUS.

Their love shall be re - qui - ted, Their  
A - mo - re e fe - de e - ter - na Si

trou - bles now are o'er, Their love . . . shall be re - qui - ted, Their  
veg - gain voi re - gnar. A - mo - re e fe - de e - ter - na si

trou - bles now are o'er, Their love . . . shall be re - qui - ted, Their  
veg - gain voi re - gnar. A - mo - re e fe - de e - ter - na si

trou - bles now are o'er, Their love . . . shall be re - qui - ted, Their  
veg - gain voi re - gnar. A - mo - re e fe - de e - ter - na si

trou - bles now are o'er, Their  
veg - gain voi re - gnar. si

trou - bles now are o'er, Their  
veg - gain voi re - gnar. si

*cl.*  
*p*

trou - bles now are o'er.  
veg - gain voi re - gnar.

**ROSINA.**

At last our fears are en - ded, For - got all thought of  
Co - sto so - spi - ri e pe - ne, Un si fe - li - ci -

trou - bles now are o'er.  
veg - gain voi re - gnar.

trou - bles now are o'er.  
veg - gain voi re - gnar.

trou - bles now are o'er.  
veg - gain voi re - gnar.

trou - bles now are o'er.  
veg - gain voi re - gnar.

*f* *p* *tr*



sor - - - row And ma - ny a blissful mor - - - row Is for us . . . both in  
 - stan - - - te: Al - fin quest' al - ma a - man - - - te Co - min - cia a . . . re - spi -

store. Their love shall be re - qui - ted, Their trou - - bles now are o'er, their  
 - rar. A - mo - re e fe - de e - ter - na Si veg - - ga in voi re - gnar, A -

BARTOLO.  
 Their love shall be re - qui - ted, Their trou - - bles now are o'er, their  
 A - mo - re e fe - de e - ter - na Si veg - - ga in voi re - gnar, A -

BASILIO.  
 Their love shall be re - qui - ted, Their trou - - bles now are o'er, their  
 A - mo - re e fe - de e - ter - na Si veg - - ga in voi re - gnar, A -

Their love shall be re - qui - ted, Their trou - - bles now are o'er,  
 A - mo - re e fe - de e - ter - na Si veg - - ga in voi re - gnar,

Their love shall be re - qui - ted, Their trou - - bles now are o'er,  
 A - mo - re e fe - de e - ter - na Si veg - - ga in voi re - gnar.

*f*

love . . shall be re - qui - ted, their trou - - bles now are o'er. Oh  
 - mo - re e fe - de e - ter - na, si veg - - ga in voi re - gnar. Del

love . . shall be re - qui - ted, their trou - - bles now are o'er.  
 - mo - re e fe - de e - ter - na, si veg - - ga in voi re - gnar.

love . . shall be re - qui - ted, their trou - - bles now are o'er.  
 mo - re e fe - de e - ter - na, si veg - - ga in voi re - gnar.

their trou - - bles now are o'er.  
 si veg - - ga in voi re - gnar.

their trou - - bles now are o'er.  
 si veg - - ga in voi re - gnar.

*f*

come, . . where . . joy a - waits . . thee, No more from . . me di -  
 l'u - mi - le Lin - do - ro La fiam - ma a . . . te fu ac -

- vi - - ded, By heav'n thy . . heart was gui - - ded to love thy . . true Lin -  
 - cet - - ta; Più bel de - stin t'a - spet - - ta, Su vie - ni a . . . giu - bi -

BERTHA and ROSINA. ye noi  
 No more be we di - vi - ded, Ro - si - na and Lin - dor No  
 A - mo - re e fe - de - ter - na si veg - gain voi re - gnar. A -  
 - dor, No more be we di - vi - ded, Ro - si - na and Lin - dor,  
 - lar, A - mo - re e fe - de - ter - na si veg - gain noi re - gnar.  
 FIGARO.

No more be ye di - vi - ded, Ro - si - na and Lin - dor. No  
 A - mo - re e fe - de - ter - na si veg - gain voi re - gnar. A -  
 BARTOLO.  
 No more be ye di - vi - ded, Ro - si - na and Lin - dor, No  
 A - mo - re e fe - de - ter - na si veg - gain voi re - gnar. A -

BASILIO.  
 No more be ye di - vi - ded, Ro - si - na and Lin - dor, No  
 A - mo - re e fe - de - ter - na si veg - gain voi re - gnar. A -

TENOR.  
 No more be ye di - vi - ded, Ro - si - na and Lin - dor,  
 A - mo - re e fe - de - ter - na si veg - gain voi re - gnar.

BASS.  
 No more be ye di - vi - ded, Ro - si - na and Lin - dor,  
 A - mo - re e fe - de - ter - na si veg - gain voi re - gnar.

*f*



more . . be ye di - vi - ded, Ro - si - na and her Lin - dor, . . Ro  
 mo - re e fe - de e - ter - na si veg - ga in voi re - gnar, . . si

Ro - si - na and her Lin - dor, . . Ro -  
 si veg - ga in noi re - gnar, . . si

Ro - si - na and her Lin - dor, Ro -  
 si veg - ga in voi re - gnar, . . si

more . . be ye di - vi - ded, Ro - si - na, Ro - si - na, Ro -  
 mo - re e fe - de e - ter - na, si veg - ga, si veg - ga, si

more . . be ye di - vi - ded, Ro - si - na, Ro - si - na, Ro -  
 mo - re e fe - de e - ter - na, si veg - ga, si veg - ga, si

*cresc.*

si - na, and her Lin - dor, No more be ye di - vi - ded, Ro -  
 veg - ga, in voi re - gnar. A - mo - re e fe - de e - ter - na si . .

si - na, and her Lin - dor, No more be ye di - vi - ded, Ro -  
 veg - ga, in voi re - gnar. A - mo - re e fe - de e - ter - na si . .

si - na, and her Lin - dor, No more be ye di - vi - ded, Ro -  
 veg - ga, in voi re - gnar. A - mo - re e fe - de e - ter - na si

si - na, and her Lin - dor, No more be ye di - vi - ded, Ro -  
 veg - ga, in voi re - gnar. A - mo - re e fe - de e - ter - na si

si - na, and her Lin - dor, No more be ye di - vi - ded, Ro -  
 veg - ga, in voi re - gnar. A - mo - re e fe - de e - ter - na si

No more be ye di - vi - ded, Ro -  
 A - mo - re e fe - de e - ter - na si . .

*f*



- si - - na and Lin-dor, no more be we di - vi - ded, Ro -  
 veg - - ga in noi re - gnar, A - mo - re e fe - de e - ter - na si . .

- si - - na and Lin-dor, no more be we di - vi - ded, Ro -  
 veg - - ga in noi re - gnar, A - mo - re e fe - de e - ter - na si . .

- si - - na and Lin-dor, no more be ye di - vi - ded, Ro -  
 veg - - ga in voi re - gnar, A - mo - re e fe - de e - ter - na si . .

- si - - na and Lin-dor, no more be ye di - vi - ded, Ro -  
 veg - - ga in voi re - gnar, A - mo - re e fe - de e - ter - na si

- si - - na and Lin-dor, no more be ye di - vi - ded, Ro -  
 veg - - ga in voi re - gnar, A - mo - re e fe - de e - ter - na si

- si - - na and Lin-dor, no more be ye di - vi - ded, Ro -  
 veg - - ga in voi re - gnar, A - mo - re e fe - de e - ter - na si . .

- si - - na and Lin-dor, Ro - si - - na, fair and  
 veg - - ga in noi re - gnar, in noi re - gnar, in

- si - - na and Lin-dor, Ro - si - - na, fair and  
 veg - - ga in noi re - gnar, in noi re - gnar, in

- si - - na and Lin-dor, Ro - si - - na, fair and  
 veg - - ga in voi re - gnar, in voi re - gnar, in

- si - - na and Lin-dor, Ro - si - - na, fair and  
 veg - - ga in voi re - gnar, in voi re - gnar, in

- si - - na and Lin-dor, Ro - si - - na, fair and  
 veg - - ga in voi re - gnar, in voi re - gnar, in

- si - - na and Lin-dor, Ro - si - - na, fair and  
 veg - - ga in voi re - gnar, in voi re - gnar, in





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Alone... .. Mendelssohn	Fisherman, The ... .. Schubert	Rose, softly blooming ... .. Spohr
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